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DOWNTOWN PLAN

CULTURAL DISTRICT PLAN

BRIEFING BOOK

I

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CITY OF BOSTON RAYMOND L. FLYNN, MAYOR
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OFFICE OF THE ARTS AND HUMANITIES BRUCE ROSSLEY, COMMISSIONER

DOWNTOWN PLAN

CULTURAL DISTRICT PLAN

BRIEFING BOOK

I

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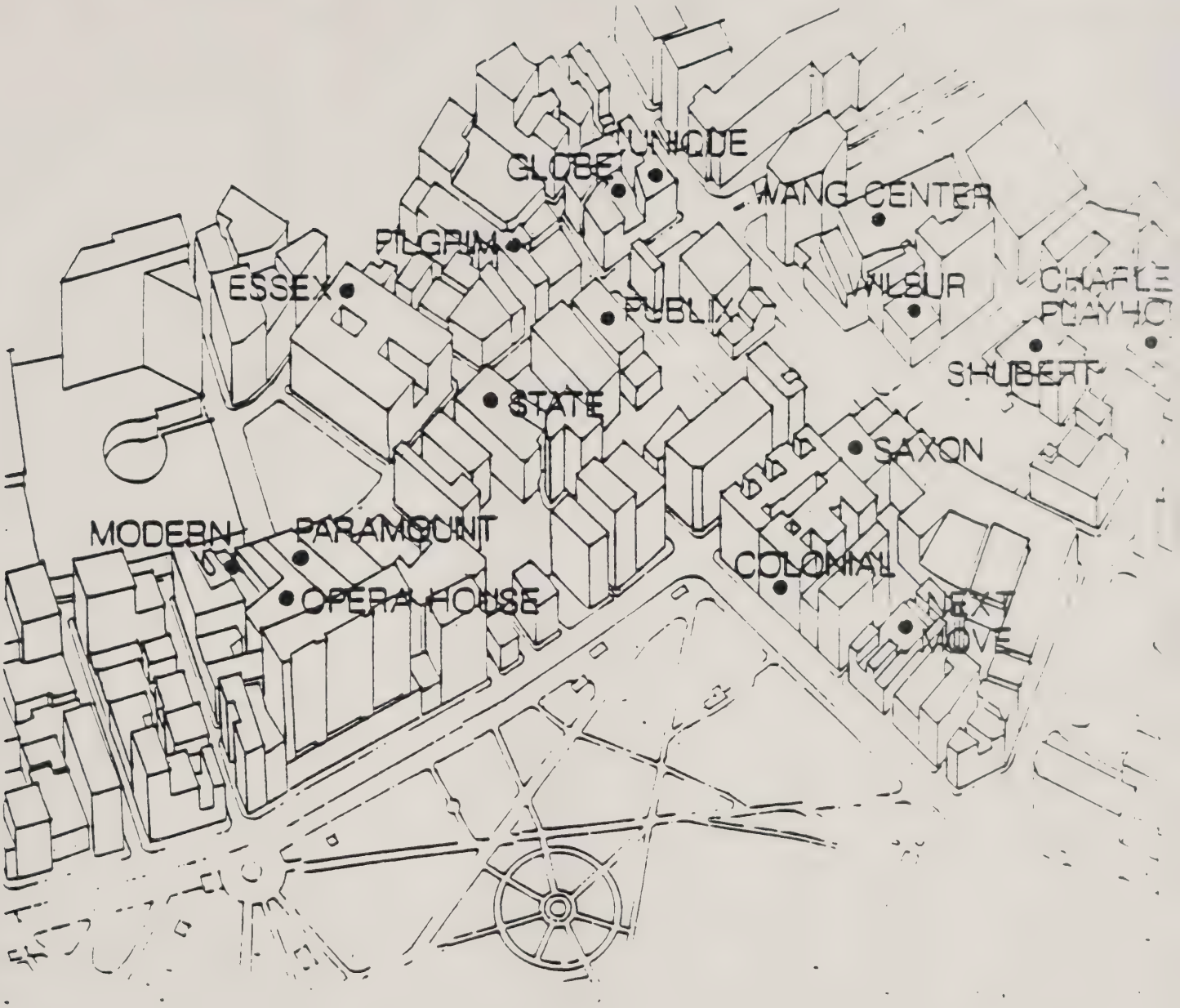
GOVERNMENT DOCUMENTS DEPARTMENT
REFERENCE
JUL 17 1985

- The "Hinge Block" offers the opportunity to use several sites in this large block to provide a cluster of small visual arts facilities within mixed-use developments. By coordinating the projects, the Hinge Block can serve as a focus for the district. A network of pedestrian ways and spaces can provide connections between the East and West wings.

- A series of open and glass-covered public gathering spaces will be an important addition to the Cultural District. City Place in the State Transportation Building is being developed as a meeting place and focus for free performances and public art. Other spaces, large and small, throughout the Cultural District offer opportunities to add similar public gathering spaces.

- The other main streets in the Cultural District are important as connectors within the Cultural District and to surrounding districts. Ground floor uses such as art and music supply stores, restaurants, art galleries, and retail which is open into the evening hours will be encouraged on these streets.



Boston is one of very few cities which has a concentration of theaters in one district. The goal of the Cultural District Plan is to use this set of active and empty theaters as the basis of a performing and visual arts center to serve Boston and all of New England.

NEEDS ASSESSMENT

NEEDS ASSESSMENT

- The Needs Assessment was undertaken by the arts community to determine needs and opportunities of local theater, music, and dance groups and visual artists.

- The Needs Assessment concluded that a major cultural district should be developed in the existing downtown Theater District area with satellite facilities in the neighborhoods.

- There are currently over 150 arts organizations and 7,000 individual artists in Boston.

- Within Boston there are 20 active theaters, 10 in the downtown area and 10 in the neighborhoods.

- Over fifty performing arts groups, many of national reputation, have no permanent performance space and now must rent halls in various locations throughout the city. They each need a permanent "home" in order to fully develop their audience potential.

- These groups will share the following spaces in new or renovated theaters:

    - 499-seat Dance Theater: To be used by the over one dozen established local dance groups and the one dance presenter, the Dance Umbrella.

    - 399-seat Flex-Space Theater: To be used by more than twenty local drama groups.

    - 200-seat Concert Hall: To be used by classical music tours, local folk and jazz groups, and over a dozen local classical music groups.

    - 799-seat Proscenium Theater: To be used by larger dance and theater productions and as a transfer house for productions out-drawing smaller facilities.

    - 400-seat Concert Hall: To be used by larger productions which could not be accommodated by the 200-seat hall.

    - (3) 199-seat Black Box Theaters: To be used by local drama and dance groups for new and experimental work and film/video production.

    - 199-seat Dance Theater: To be used by small or emerging groups.

Note: These are considered small and mid-sized performance facilities; existing theaters have between 1,200 and 4,000 seats.

- The visual arts also have space needs. Many non-profit and commercial galleries have expressed interest in relocating within the Cultural District.

- Projected visual arts facilities include:

    - One satellite gallery for the Boston Museum of Fine Arts totaling 3,000 to 4,000 square feet.

    - Four membership galleries for organizations such as the Boston Visual Artists Union totaling 1,500 to 2,000 square feet each.

    - Ten commercial galleries totaling 1,500 to 2,000 square feet each.

- Rehearsal, shop/storage, and office space for the Cultural District performing arts groups is needed.

- Complementary uses such as restaurants, cabarets, art and music stores, and programmed public spaces will be encouraged in the Cultural District.

DESIGN/DEVELOPMENT GUIDELINES

DESIGN/DEVELOPMENT GUIDELINES

- Ensure that the particular mix of uses in development projects enhances the surrounding area, adding street level activity and appropriate around-the-clock uses.

- Preserve and protect from adverse alteration or surrounding development all properties and groups of buildings which the Boston Landmarks Commission has evaluated as "of Highest Significance" (Category One), "of Major Significance" (Category Two), and "Significant" (Category Three).

- Encourage preservation of "Notable" (Category Four) properties especially where they contribute to the street scene as part of a group of buildings.

- Emphasize the sense of human scale in new construction through familiar block and building sizes and shapes, modulated and detailed facades and storefronts and articulated entryways.

- Ensure that new development preserves and enhances the unique organization and character of its district.

- Ensure that building massing in new development reinforces the scale and character of the street. Ensure that the composition of new building forms considers the existing patterns of the district. New buildings should respond to the height, width, shape, setback, and horizontal and vertical features of surrounding buildings.

- Encourage new development to protect, accentuate, and create special views and vistas which enhance the experience of the city.

- Locate buildings substantially over 155 feet tall only on carefully targeted sites consistent with other urban design objectives and with planning for access, density distribution, and district design.

- Ensure that facade treatments of new and renovated buildings enhance, without necessarily imitating, the surrounding architecture. Reinforce the character of existing buildings and districts by use of compatible materials, colors, fenestration patterns, and details. Indent windows to add dimensional richness to facades. Avoid reflective glass for windows and facade panels.

- Reinforce the traditional pattern of blocks and street walls. Set the majority of a new building's exterior wall along the sidewalk consistent with adjacent buildings in order to retain the street's continuity.

- Along major pedestrian ways, locate storefronts with displays designed to give the sidewalk a sense of activity and security by being visually permeable and providing interest at close range.

- Preserve minor streets, lanes, and alleys and improve them as pedestrian ways. Use these features to enhance the convenience and pleasure of walking through the city, as a means of controlling the scale of development, and to maintain district character.

- At appropriate locations, add new through-block connections in the form of pedestrian ways and public corridors to provide alternative protected routes during foul weather.

- In new development, provide additional public space whenever possible and appropriate. Make the design of public open space, interior spaces, and pedestrian ways an integral part of project design and require open space, on or off site, as part of new projects.

Boston Cultural District Plan

Project	Office SF	Revised Program Retail SF	Residential	Hotel	Other
1. Park Square	100,000	20,000	150 units	-	-
2. Parcel C-2 (no revision)	5,000	-	36 units	-	
3. Don Bosco (no revision)	50,000	10,000	230 units	-	
4. Parcel P-7	32,000	4,750	20 units	-	
5. Commonwealth Center	550,000	140,000	200 units	-	
6 Hayward Place	450,000	160,000	100 units	-	
7 Kingston-Bedford	450,000	35,000	50 units	250 rooms	
8 110 Tremont (no revision)	435,798	26,500	-	-	
9. Parkside East (no revision)	-	3,000	100 units	-	
10. Parkside West (no revision)	-	2,500	94 units		
11. Keith Block (no revision)	240,000	-	90 units	-	
TOTAL	2,312,748 SF	401,750 SF	1,060 units	250 rooms	

*Existing

BOSTON CULTURAL DISTRICT PLAN
REVISED PROGRAM (BENEFITS)

Project	Taxes	Permanent Jobs	Construction Jobs	Housing Linkage	Jobs Linkage
1. Park Square	$ 784,080	456	632	$ 100,000	$ 20,000
2. Parcel C-2	$ 65,724	21	63	N/A	N/A
3. Don Bosco	$ 637,584	230	590	N/A	N/A
4. Parcel P-7	$ 123,448	200	150	N/A	N/A
5. *Commonwealth Center	$ 2,931,312	2,568	1,876	$ 2,950,000	$ 590,000
6. Hayward Place	$ 2,446,368	2,202	1,496	$ 2,550,000	$ 510,000
7. Kingston/Bedford	$ 2,629,488	2,087	1,549	$ 2,925,000	$ 585,000
8. 110 Tremont	$ 1,581,525	1,597	980	$ 1,811,240	$ 362,248
9. Parkside East	$ 199,982	8	217	N/A	N/A
10. Parkside West	$ 247,680	14	211	N/A	N/A
11. Keith Block	$ 1,058,184	983	695	$ 700,000	$ 140,000
TOTAL	$12,705,375	10,365	8,460	$11,036,240	$2,207,248

* includes cultural element

MHC 03/87/1

BOSTON MIDTOWN/ CULTURAL DISTRICT PLAN

- MIDTOWN IMPROVEMENT AREA
- CULTURAL DISTRICT
- DEVELOPERS' PROPOSALS

1. Park Plaza
2. Parcel C-2
3. Don Bosco
4. Parcel P-7
5. Commonwealth Center
6. Hayward Place
8. Kingston-Bedford
9. 110 Tremont
10. Parkside East
11. Parkside West
12. Keith Block
13. Tremont Tunnels

Development Sites

1. Park Square
   Parcel Size - 37,800 s.f.
   Owner - City of Boston, multiple private ownership
   Developer - not available
   Architect - not available
   Proposed uses - residential, retail, cultural
   Status - development kit in progress

2. South Cove - Parcel C-2
   Parcel Size - 5,000 s.f.
   Owner - BRA
   Developer - Louis Cohen
   Architect - August Associates
   Proposed uses - residential, office or retail
   Status - tenatively designated

3. South Cove - Parcel P-12
   Parcel Size - 35,000 s.f.
   Owner - BRA, Salesians
   Developer - Salesians with the Centennial Group
   Architect - Woo & Williams
   Proposed uses - residential, office, retail
   Status - tenatively designated

4. South Cove - Parcel P-7
   Parcel Size - 5,780 s.f.
   Owner - BRA
   Developer - Theater Plaza Associates
   Architect - Shepley, Bulfinch, Richardson, Abbott
   Proposed uses - restaurant, office, restaurant
   Status - tenatively designated

5. Commonwealth Center (4 parcels)
   Parcel Size - 93,200 s.f.
   Owner - F.D. Rich, others including BRA
   Developer - F.D. Rich
   Architect - The Architects Collaborative
   Proposed uses - office, retail, residential
   Status -

6. Hayward Place
   Parcel Size - 52,600 s.f.
   Owner - City of Boston
   Developer - Mondev
   Architect - John T. Olson Architects & Planners
   Proposed uses - office, retail
   Status - under review

7. 67 Kingston Street
   Parcel Size - 36,362 s.f.
   Owner - Boston Edison Co.
   Developer - Boston Edison Co.
   Architect - C. E. Maguire, Inc.
   Proposed uses - Sub-station expansion
   Status - under review

8. Kingston-Bedford Garage/Lincoln-Essex Lot
   Parcel Size - 78,000 s.f.
   Owner - City of Boston
   Developer - not available
   Architect - not available
   Proposed uses - office, retail, residential, hotel
   Status - competition underway

9. 110 Tremont Street
   Parcel Size - 40,074 s.f.
   Owner - Max Kargman
   Developer - Tremont One Associates
   Architect - Childs, Bertman, Tseckares & Casendino, Inc.
   Proposed uses - office, retail
   Status - under review

10. Parkside East
    Parcel Size - 6,760 - 8,720 s.f.
    Owner - not available
    Developer - not available
    Architect - not available
    Proposed uses - residential, retail
    Status - no proposal

11. Parkside West
    Parcel Size - 5,787 s.f.
    Owner - Tremont One Associates
    Developer - Tremont One Associates
    Architect - Cannon Yan Associates & Piatt Associates
    Proposed uses - residential, retail
    Status - Board of Appeal approved

12. Keith Block (4 parcels)
    Parcel Size - 16,400 s.f.
    Owner - Multiple private ownership
    Developer - not available
    Architect - not available
    Proposed uses - office, residential, retail
    Status -

13. Tremont Temple
    Parcel Size - 35,600 s.f.
    Owner - not available
    Developer - not available
    Architect -
    Proposed uses - office, residential, hotel, retail
    Status - no proposal

14. South Cove - Parcel C-4
    Parcel Size - 32,000 s.f.
    Owner - F. Sawyer
    Status - no proposal

15. Gary Theater Lot
    Parcel Size - 7,500 s.f.
    Owner - Commonwealth of Massachusetts
    Status - no proposal

16. 146 Boylston Street
    Parcel Size - 35,035 s.f.
    Owner - White Fund
    Developer - not available
    Architect - not available
    Proposed uses - not available
    Status - development kit list in progress

17. 35-45 Essex Street
    Parcel Size - 10,597, s.f.
    Owner - S. B. Gottlieb, J. Magaletta
    Status - no proposals

18. Hinge Block (multiple parcels)
    Parcel Sizes
      31a - 33,886 s.f.
      31b - 29,751 s.f.
      31c - 31,620 s.f.
    Owner - multiple ownership including BRA
    Status - no proposal

Capital Improvements/Management

- A comprehensive capital improvements program will be developed for the Cultural District based upon the Cultural District Plan. The capital improvement program will build upon the city-wide 1985 Capital Plan which was designed to renovate the city's basic infrastructure.

- Between $5 and $7 million in capital improvements will be proposed for the Cultural District to improve the area's public space system. These improvements will supplement the $7.9 million presently programmed for street, sidewalk, park and other area improvements.

- Funding for the Cultural District capital improvements program could come from several sources including the City Capital Budget, and private developers.

- Private fundraising and foundation grants will provide a significant portion of the capital funds required to build proposed cultural facilities and subsidize operating expenses.

- A real estate tax reduction or abatement program will be explored as a possible technique to assist for profit commercial theatres in meeting high production costs.

- A non-profit Cultural District Trust will be established to manage, maintain and promote Cultural District facilities and activities.

- The Cultural District Trust will be modeled after successful plans in other cities such as Dallas, Denver, and Pittsburgh. The Dallas model is particularly useful as it applies to a district plan similar to Boston's. The Dallas Arts District has three management entities, incorporated as legal trusts, concerned with financial stability, facilities and district management and public participation.

CAPITAL PROJECTS IN THE BOSTON MIDTOWN AREA AND CULTURAL DISTRICT

Cultural District	Project Cost
Essex Street reconstruction	$2,946,000
Lower Washington Street sidewalks West Street - Kneeland Avenue Lafayette - Kneeland	341,000
Harrison Avenue reconstruction (Phillips Square - Kneeland)	955,000
Park Plaza street/sidewalk reconstruction Phase III	2,310,000
Midtown Improvement Area	
All cultural district projects plus:	
Downtown Crossing Study (sidewalk/ roadway improvements)	58,000
Eliot Norton Park (proxmimity)	575,000
Granary Cemetery Tomb repairs	30,000
New tourist information center (Boston Common) design only	115,000
TOTAL	$7,929,000

Proposed Cultural District Capital Improvements

Existing Open Space		
Boylston/Tremont Corner of Boston Common		$ 500,000
Liberty Tree Park (improvements and expansion to opposite side of Boylston Street)		200,000
	ST	$ 700,000
New Open Space		
Hinge Block Park		$ 240,000
Stuart/Boylston Street Plaza		200,000
Washington/Opera Mini-Park		180,000
	ST	$ 620,000
Streetscape (sidewalk paving, trees, lights, signs, benches)		
Tremont Street		$ 575,000
Stuart Street		400,000
Washington Street		750,000
Boylston Street		400,000
	ST	$2,125,000
Through-block Pedestrian Network		
Warrenton Street		$ 300,000
Hinge Block		265,000
Parcel 30		180,000
Shubert Alley		315,000
	ST	$1,060,000
	GT	$4,505,000

ZONING

ZONING

- The transfer of development rights is the recommended zoning tool that can protect historically significant structures and provide height enhancement on certain development parcels within the Midtown-Cultural District.

- Specific receivers within the district would be identified, and would include eight development parcels (the remainder are located either within an economic development area and would have significantly higher as of right building heights, or are located within a context of lower existing buildings and would not require additional height above 155 feet.

- Each new development site identified as a "receiver" would have specific height, use and design guidelines set forth by the BRA and Zoning Commission, with an as of right building height of 125 feet. Enhanced height would be gained by purchasing needed development rights from contributors.

- All new developments obtaining additional height through a transfer of development rights will be subject to review by the Boston Civic Design Commission.

- Contributors are made up of all Landmarks Commission rated Category I, II and high IIIs (a total of 29 historic structures), on which non-buildable development rights up to 125 feet would be conferred by the Zoning Commission. The difference in square feet between the height of the existing building and 125' is marketable to the specified development parcels.

- Buildings eligible as contributors would have the choice to build-out subject to new height restrictions (125'155') and historic preservation requirements, or to obtain non-buildable transferable development rights under existing zoning. These rights could be transferred to designated receiver sites.

- Based on preliminary calculations, the eight receiving developments need a total of approximately 1.8 million square feet above their as of right limit of 125 feet to bring them to the guidelines established by the BRA.

- The 29 historic properties have approximately 1.2 million square feet of non-buildable square feet to transfer to the targeted receiving sites.

- The difference of approximately 600,000 square feet between the contributors (1.2 million) and the receivers (1.8 million) could be made up by increasing the number of buildings in the contributor category to include additional theatre buildings that are in BLC Category III.

Block By Block Calculated Transferable Rights From Contributor Sites

Block	CAT 1,2,3(Hgt.)*	CAT 1,2,3(FAR)	CAT 1&2(Hgt.)	CAT 1&2(FAR)
A	42,487	49,296	42,487	49,296
B	24,891	48,040	-	-
C	35,600	35,600	44,600	36,000
D	237,551	246,192	150,221	124,392
E	-	63,812	-	63,812
F	257,908	243,354	164,765	177,606
G	71,488	57,812	56,700	47,250
H	10,460	10,460	-	-
I	269,831	345,953	224,790	287,765
J	52,115	50,050	-	-
K	122,495	268,250	-	-
L	156,802	152,149	156,802	152,149
M	91,203	61,841	41,581	33,845
N	137,149	109,485	52,150	40,975
O	12,221	4,612	-	4,612
P	147,815	134,028	147,815	134,028
Q	99,778	112,624	-	-
R	161,870	274,799	61,265	170,291
S	46,405	32,376	46,405	32,376
Total	1,746,069	2,300,733	1,189,581	1,354,397

*Height - reflects difference in existing building and potential development with 125' height limit.

FAR - reflects difference in existing building and potential development based on existing B8 or B10 zoning FAR limit.

SUMMARY OF RECEIVER SITES

Site	GSF Under 125' Limit	TDRs* Required	Total GSF
Hayward Place	280,000	380,000	660,000
Tremont Temple	356,000	120,000	476,000
Keith Block	156,200	175,000	331,200
Parcel 30-Commonwealth Center	805,600	400,000	1,205,600
110/120 Tremont	320,600	109,408	430,000
Hinge Block 31(a)	178,000	130,000	308,000
Hinge Block 31(b)	160,906	130,000	290,906
Hinge Block 31(c)	200,600	346,500	547,100
	2,457,906	1,790,908	4,248,814

*TDRs are calculated as the difference between a height of 125' and the height of the recommended building envelope.

CULTURAL DISTRICT TDR STUDY
Transfer rights by F.A.R.
Bulding Catagories I,II & High III

- ● LANDMARK CATEGORY I,II & III BUILDINGS
- ■ LANDMARK CATEGORY III BUILDINGS ONLY
- ★ DESIGNATED RECEIVER PARCELS

NON-BUILDABLE TRANSFER RIGHTS (SF) FOR
CATETORY I, II, II BUILDINGS
CALCULATED BASED ON EXISTING ZONING FAR

Category I, II, III

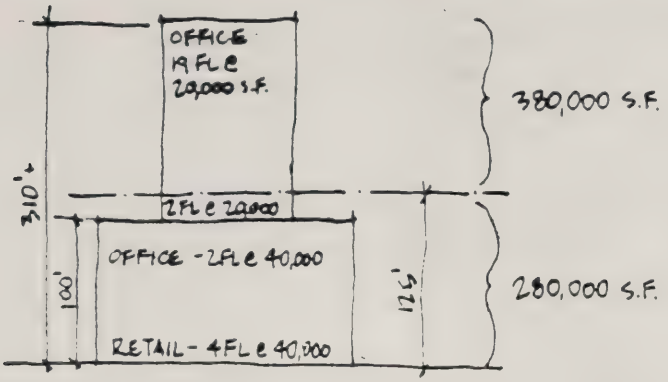
1. 20,475
2. N/A
3. 22,012
4. 24,891
5. 29,000
6. 15,600
7. 8,700
8. 42,795
9. 58,400
10. N/A
11. 83,738
12. 40,320
13. 3,592
14. 41,670
15. 11,095
16. 93,143
17. 112,000
18. N/A
19. 24,300
20. 32,400
21. 14,788
22. N/A
23. 18,770
24. 9,471
25. 10,460
26. 147,406
27. 16,800
28. 77,384
29. N/A
30. 24,585
31. N/A
32. N/A
33. 27,530
34. 122,495
35. N/A
36. 9,230
37. 28,054
38. 52,150
39. 47,715
40. 63,990
41. 12,221
42. 24,120
43. 25,502
44. 41,581
45. 92,812
46. N/A

47. 90,800
48. 57,015
49. 99,778
50. 46,405
51. 42,365
52. N/A
53. N/A
54. 57,024
55. 33,082
56. 18,333
57. 16,595
58. 18,900
59. 16,177
60. 3,789
61. 7,619

Receiver Sites

A. Tremont Temple
B. 110 Tremont Street
C. Lafayette Phase II
D. Keith Block
E. Parcel 30
F. Parcel 31-L
G. Parcel 31-6
H. Parcel 31-a

CULTURAL DISTRICT TDR - 125'



HAYWARD PLACE

PROGRAM

RETAIL - 160,000 S.F.

OFFICE - 500,000 S.F.

TOTAL - 660,000 S.F.

UNDER 125' - 280,000 S.F.

TDR's REQ'D - 380,000 S.F.

TREMONT TEMPLE

PROGRAM

RETAIL/LOBBY - 35,600 S.F.

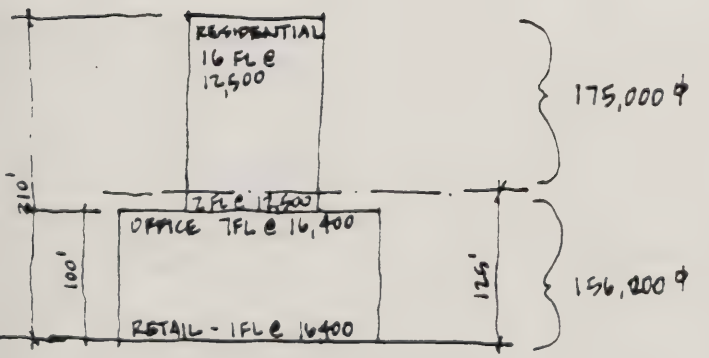
OFFICE - 320,400 S.F.

RESIDENTIAL - 120,000 S.F.

TOTAL 476,000 S.F.

UNDER 125' - 356,000 S.F.

TDR's REQ'D - 120,000 S.F.



KEITH BLOCK

PROGRAM

RETAIL/LOBBY - 16,400 S.F.

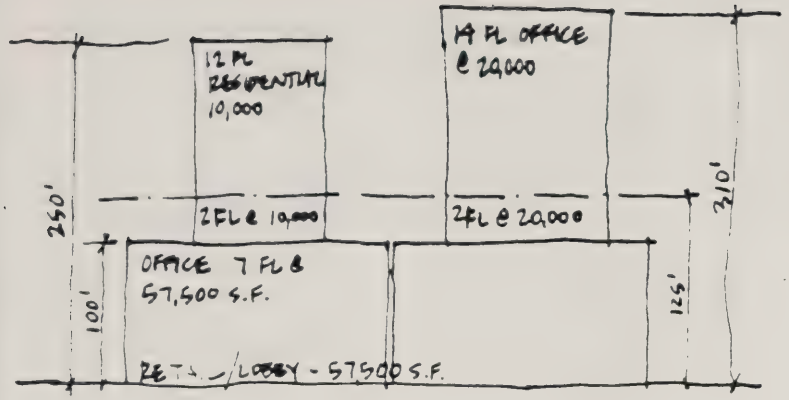
OFFICE - 114,800 S.F.

RESIDENTIAL - 200,000 S.F.

TOTAL - 331,200 S.F.

UNDER 125' - 156,200 S.F.

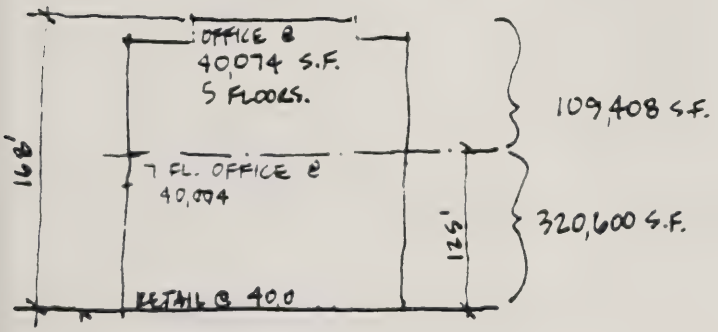
TDR's REQ'D - 175,000 S.F.



PARCEL 30 - COMMONWEALTH CENTER

PROGRAM

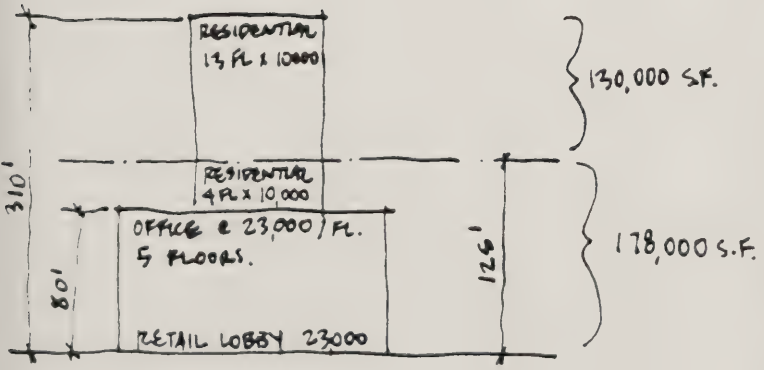
RETAIL - 57,500 S.F. (+ CULTURAL 53,700 S.F.)
OFFICE - 954,400 S.F.
RESIDENTIAL - 140,000 S.F.
TOTAL - 1,205,600 S.F.
UNDER 125' - 805,600 S.F.
TDR'S REQ'D - 400,000 S.F.



110/120 TREMONT ST.

PROGRAM

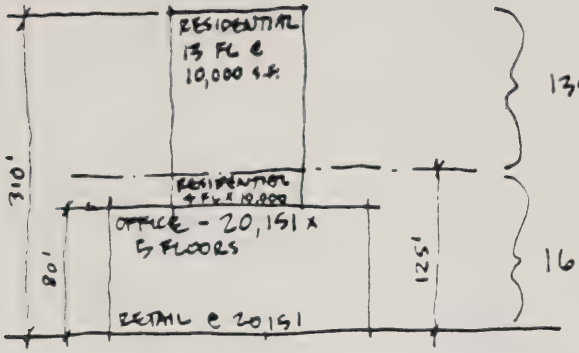
RETAIL/LOBBY/OFFICE 40,047 S.F.
OFFICE - 389,953 S.F.
TOTAL - 430,000 S.F.
UNDER 125' - 320,600 S.F.
TDR's REQ'D - 109,408 S.F.



HINGE BLOCK 31a.

PROGRAM

RETAIL/LOBBY - 23,000 S.F.
RESIDENTIAL 170,000 S.F.
OFFICE 109,000 S.F.
TOTAL - 308,000 S.F.
UNDER 125' - 178,000 S.F.
TDR's REQ'D - 130,000 S.F.



HINGE BLOCK 31B

PROGRAM

RETAIL/LOBBY - 20,151 S.F.

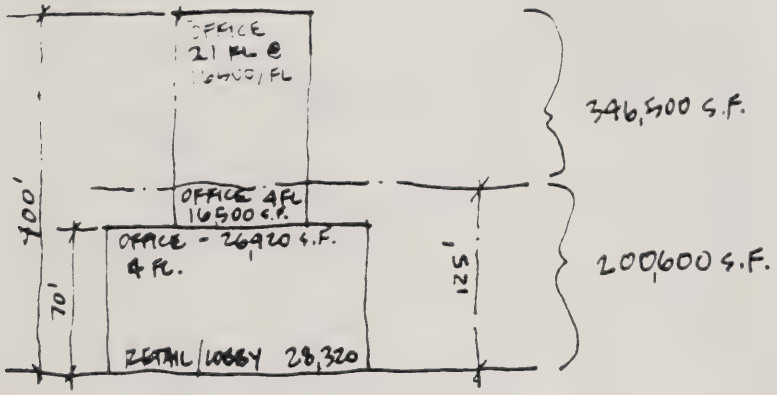
OFFICE - 94,755 S.F.

RESIDENTIAL - 170,000 S.F.

TOTAL 290,906 S.F.

UNDER 125' - 160,906 S.F.

TDR'S REQ'D - 130,000 S.F.



HINGE BLOCK 31C

PROGRAM

RETAIL/LOBBY - 28,320 S.F.

OFFICE - 525,780 S.F.

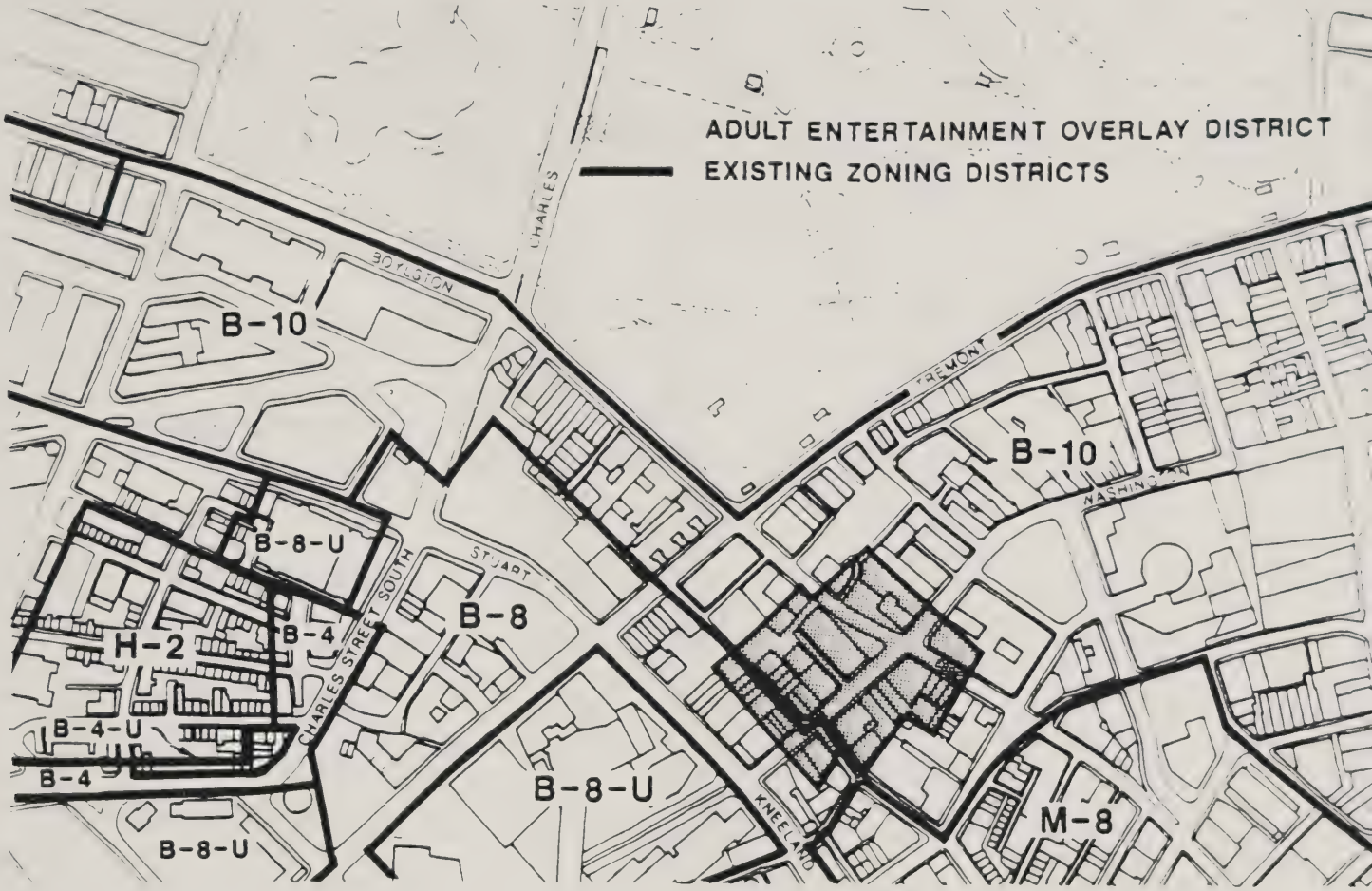
TOTAL - 547,100 S.F.

UNDER 125' - 200,600 S.F.

TDR'S REQ'D - 346,500 S.F.

TOTAL - 1,790,908 S.F.

EXISTING ZONING



EXISTING ZONING

Districts

o Business Districts (B)	General retail business and office uses.
o Industrial District (M)	Light manufacturing
o Residential District (H)	Apartments.
o Adult Entertainment (E) Overlay	Adult books and adult entertainment

Floor Area Ratio (FAR)

Each district includes a "floor area ratio" to control building bulk. FAR s the ratio between the amount of floor space in a building and the area of the ot in which the building stands

BOSTON MIDTOWN DEVELOPMENTS

		Existing Zoning	Proposed HGT (IPOD)	BRA Recommended HGT
1.	Park Plaza	B-10	125'-155'	155'
2.	Parcel C-2	B-8	125'-155'	70'
3.	Parcel P-7	B-8-U	125'-155'	125'
4.	Commonwealth Center	B-10-B-8-U	125'-155'	310'-400'
5.	Hayward Place	B-10	125'-155'	310'
6.	Edison Substation	B-10	110'	
7.	Kingston Bedford	M-8	300'-400'	250'-400'
8.	110 Tremont	B-10	125'-155'	168'
9.	Parkside East	B-10	125'-155'	155'
10.	Parkside West	B-10	125'-155'	155'
11.	Keith Block	B-10	125'-155'	310'
12.	Tremont Temple	B-10	125'-155'	250'
13.	Don Bosco	B-8-U	125'-155'	250'

Boston Cultural District Plan

Project	Office SF	Revised Program Retail SF	Residential	Hotel	Other
1. Park Square	100,000	20,000	150 units	-	-
2. Parcel C-2 (no revision)	5,000	-	36 units	-	
3. Don Bosco (no revision)	50,000	10,000	230 units	-	
4. Parcel P-7	32,000	4,750	20 units	-	
5. Commonwealth Center	550,000	140,000	200 units	-	
6. Hayward Place	450,000	160,000	100 units	-	
7. Kingston-Bedford	450,000	35,000	50 units	250 rooms	
8. 110 Tremont (no revision)	435,798	26,500	-	-	
9. Parkside East (no revision)	-	3,000	100 units	-	
10. Parkside West (no revision)	-	2,500	94 units	-	
11. Keith Block (no revision)	240,000	-	90 units	-	
TOTAL	2,312,748 SF	401,750 SF	1,060 units	250 rooms	

*Existing

BOSTON CULTURAL DISTRICT PLAN
REVISED PROGRAM (BENEFITS)

Project	Taxes	Permanent Jobs	Construction Jobs	Housing Linkage	Jobs Linkage
1. Park Square	$ 784,080	456	632	$ 100,000	$ 20,000
2. Parcel C-2	$ 65,724	21	63	N/A	N/A
3. Don Bosco	$ 637,584	230	590	N/A	N/A
4. Parcel P-7	$ 123,448	200	150	N/A	N/A
5. *Commonwealth Center	$ 2,931,312	2,568	1,876	$ 2,950,000	$ 590,000
6. Hayward Place	$ 2,446,368	2,202	1,496	$ 2,550,000	$ 510,000
7. Kingston/Bedford	$ 2,629,488	2,087	1,549	$ 2,925,000	$ 585,000
8. 110 Tremont	$ 1,581,525	1,597	980	$ 1,811,240	$ 362,248
9. Parkside East	$ 199,982	8	217	N/A	N/A
10. Parkside West	$ 247,680	14	211	N/A	N/A
11. Keith Block	$ 1,058,184	983	695	$ 700,000	$ 140,000
TOTAL	$12,705,375	10,365	8,460	$11,036,240	$2,207,248

* includes cultural element

TRANSPORTATION

TRANSPORTATION

- Streets in the district are characteristically Boston in their variety and while they carry large daytime volumes, there is presently sufficient nighttime capacity to support expansion of cultural activities.

- There are 3,500 off-street parking spaces in the district and another 3,500 immediately adjacent to the district.

- Public transit serves the regional needs of the district through two transit lines, commuter rail and express buses with nearby neighborhoods served by 5 bus lines.

- The Traffic Relief Program (TRP) has improve circulation on Tremont Street. Extension of the program to Stuart-Kneeland Streets and Essex-Boylston Streets is being examined.

- The MBTA has embarked on a major modernization of Essex, Washington and Park Stations.

Current planning seeks to achieve the following objectives:

- Expedite vehicle movements from downtown gateways directly to parking facilities.

- Make circulation routes to the Cultural District more easily understood by infrequent visitors.

- Maximize joint use of parking facilities to support nighttime cultural activities.

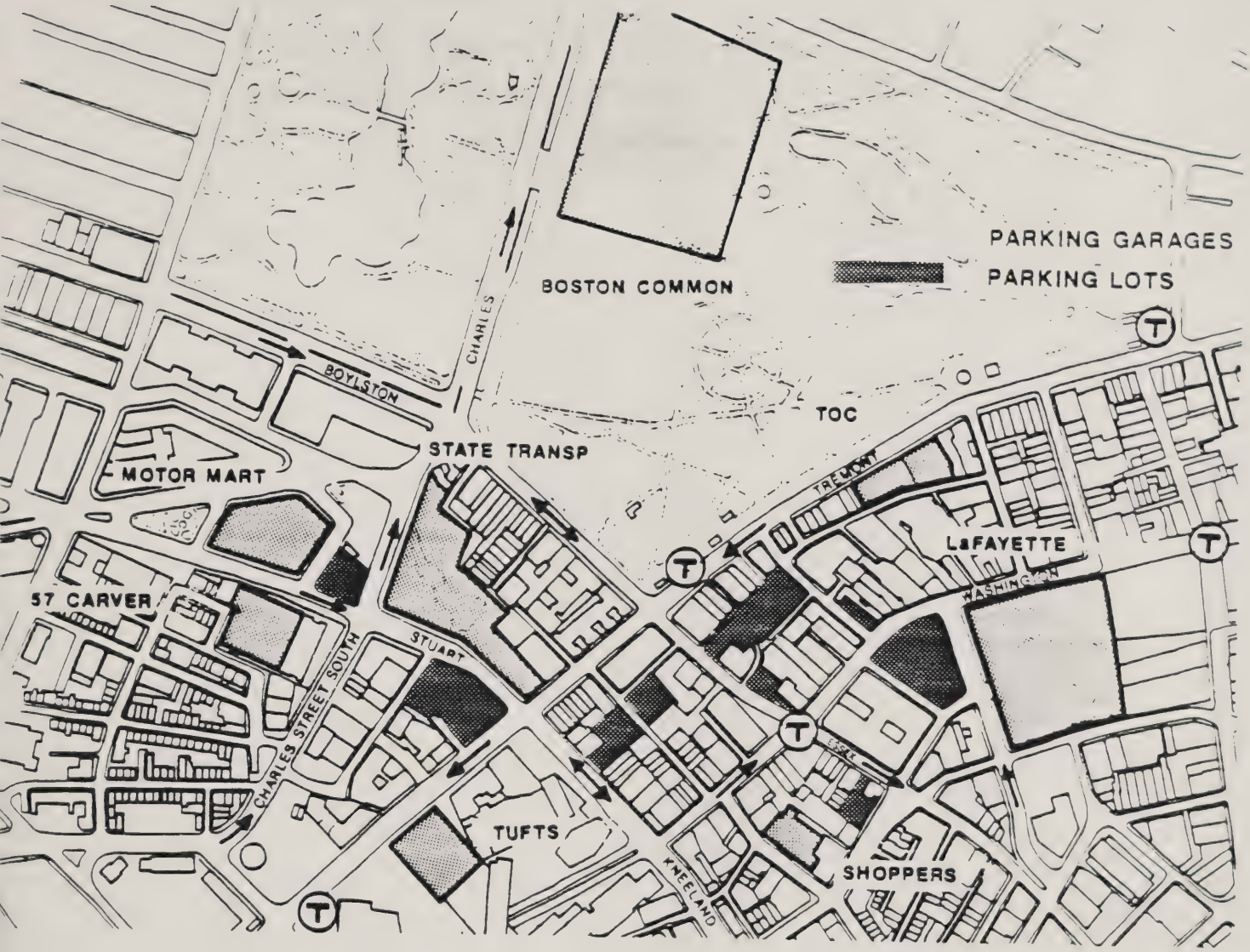
- Enforce loading regulations to minimize impacts on traffic and pedestrians.

- Improve nighttime public transit service by making it safe, attractive, and available at times supportive of cultural events and residents of the central business district.

- Investigate expansion of Downtown Crossing.

- Greatly improve the pedestrian environment so that it is attractive, safe, and accommodates pedestrian movements from parking and transit stations directly to cultural facilities.

TRANSPORTATION/PARKING



5. Transportation Study

6. Development/Implementation/Zoning Study

7. Public Space Improvements Study

Parcel 30/Commonwealth Center

Parcel Size: 93,200 sq. ft.

Building

1. Base (mixed use) 745,600 sq. ft. (100' or 8 stories)

2. Towers

   - Residential 10,000 sq. ft./floor = 140,000 sq. ft. (250' or 14 stories above base)

   - Office 20,000 sq. ft./floor = 320,000 sq. ft. (310' or 16 stories above base)

F.A.R. 12.9

Program

1.	Retail/Lobby/Public area (Floor 1)	57,500 sq. ft
2.	Residential (Floors 9-22)	140,000 sq. ft
3.	Office (Floors 2-8 and 9-24)	954,400 sq. ft.
4.	Cultural (floor area x 1.5) (Floor 1) (499-seat dance theatre 399-seat flex space theatre)	53,700 sq. ft.
	Total	1,205,600 sq. ft.

Keith Block

Parcel Size: 16,400 sq. ft.

Building:

1. Base (retail/office) 131,200 sq. ft. (100' or 8 stories)
2. Tower (residential) 200,000 sq. ft. (310' or 16 stories - above base)

F.A.R. - 20.2

Program

1.	Retail/Lobby (floor 1)		16,400 sq. ft.
2.	Residential (floors 9-24)		200,000 sq. ft.
3.	Office (floors 2-8)		114,800 sq. ft.
		Total	331,200 sq. t.

*No cultural facility

Hayward Place

Parcel Size: 52,600 sq.ft. (with Ave de Lafayette)

Building

Base: 315,600 sq.ft. (100' or 6 stories)

Tower (office) 320,000 sq.ft. (310' or 16 stories above base)

F.A.R. - 14

Program*

1.	Retail/Lobby/Public area (Floor 1)	52,500 sq. ft.
2.	Office (Floors 2-24)	568,450 sq. ft.
3.	Cultural (200-seat concert hall) (Floor 2)	14,550 sq. ft.
	Total	635,600 sq. ft

*Program presently being discussed with Lafayette II:

Department Store:	160,000 sq. ft.
Office:	500,000 sq. ft.
	660,000 sq. ft.

Additional office space due to larger floor plates (25,000 sq.ft.) and additional floor (315'-17 floors)

Tremont Temple

Parcel Size: 35,600 sq. ft. (Parker house, Tremont Temple, 44 School remain in large part)

Building

1. Base (mixed office/retail) 356,000 sq. ft. (125' x 10 stories)

2. Tower (residential) 120,000 (250' x 12 stories above base) (10,000 sq. ft. floors)

F.A.R. - 13.3

Program

1.	Retail/Lobby/ (Floor 1)		35,600 sq. ft.
2.	Office (Floors 2-10)		320,400 sq. ft.
3.	Residential (Floors 11-22)		120,000 sq. ft.
		Total	476,000 sq. ft.

Hinge Block

31a

Parcel Size - total 33,886

- 323-333 Tremont Street - 8,611 sq. ft.
- 67-51 Stuart Street - 5,517
- Fitzgerald, vacant - 19,758

Building - total 308,000 sq. ft.

1) Base - mixed use (80' average - 6 stories)
   23,000 sq. ft. x 6 stories = 138,000

2) Tower - Residential - 310' or 17 stories above base
   10,000 sq. ft. x 17 stories - 170,000 sq. ft.

Public Open Space - total = 11,800 sq. ft.

1) Corner Tremont and Stuart Streets - 3,000 sq. ft.

2) Central Courtyard and LaGrange Street - 55'x160' = 8,800 sq. ft.

F.A.R. = 9. 09

Program

1)	Retail/Lobby/Public Area	23,000 sq. ft.
2)	Residential	170,000 sq. ft
3)	Office	109,000 sq. ft.
4)	Cultural (Visual Arts)	4,000 sq. ft.

Hinge Block

31b

Parcel Size - total 29,751

- Y.M.C.U - 15,624 sq. ft. (Historic Building - 2,400)
- Parking Lot - 7,576
- 29-46 Boylston - 6,551

Building - total 290,906 sq. ft.

1) Base - mixed use (80' average - 6 stories)
   20,151 sq. ft. x 6 stories = 120,906

2) Tower - Residential - 310' or 17 stories above base
   10,000 sq. ft. x 17 stories - 170,000 sq. ft.

Public Open Space - total = 9,600 sq. ft.

1) Entrance space on Boylston Street - 800 sq. ft.

2) Central Courtyard on LaGrange Street - 55'x160' = 8,800 sq. ft.

F.A.R. = 9. 78

Program

1)	Retail/Lobby/Public Area	20,151 sq. ft.
2)	Residential	170,000 sq. ft
3)	Office	94,755 sq. ft.
4)	Cultural (Visual Arts)	4,000 sq. ft.

Hinge Block

31c

Parcel Size
- total vacant or underutilized - 26,920 sq.ft.
- total including 110' of LaGrange Street and Hayden Building - 31,620 sq. ft.
- two BRA Parcels - 2,545 sq.ft.
- Other Parcels, Northside - 10,004 sq.ft.
- Other Parcels, Southside - 14,371 sq.ft.
- Hayden Building - 1,400 sq. ft.
- Portion LaGrange Street - 3,300
- Publix Theater - 13,301

Building - total 547,100 sq. ft.

1) Base - Floor 1-5 - 26,920 x 5 = 134,600

2) Tower - 150' x 110' = 16,500 sq.ft./floor
Office - 400' or 25 stories above base
16,500 sq.ft. x 25 stories = 412,500 sq.ft.

Public Space - 190' portion of LaGrange Street (30' wide Public Way) 5,700

F.A.R. = Based on 31,620 sq.ft. = 17.3 (includes Hayden Building and 110' of LaGrange Street).

Program (including Hayden Building)

1)	Retail/Lobby/Public Area	28,320 sq. ft.
2)	Residential	-0-
3)	Office	525,780 sq. ft.
4)	Cultural (199 seat theater)	18,900 sq. ft.
	Visual Arts	4,000 sq.ft.
5)	Renovation Publix Theater For International Film Cinema	

MIDTOWN CULTURAL DISTRICT PLAN

IMPLEMENTATION STRATEGIES

Staff Notebook
July 1987

Cultural District
Implementation
Staff Notebook

Contents

1. Map of Midtown Improvement Area

2. Summary - excerpt from Midtown/Cultural District Plan Director's folder

3. Implementation Strategies

   a. New Cultural Facilities - Cost and Funding Summary
   b. Outline - Cultural Components and Public Realm Components
   c. Charts - New Cultural Facilities and Implementation Tools
   d. Discussion of Implementation Strategies concerning massing and funding of Cultural Facilities
   e. Implementation Issues

4. Zoning - Existing and IPOD Description

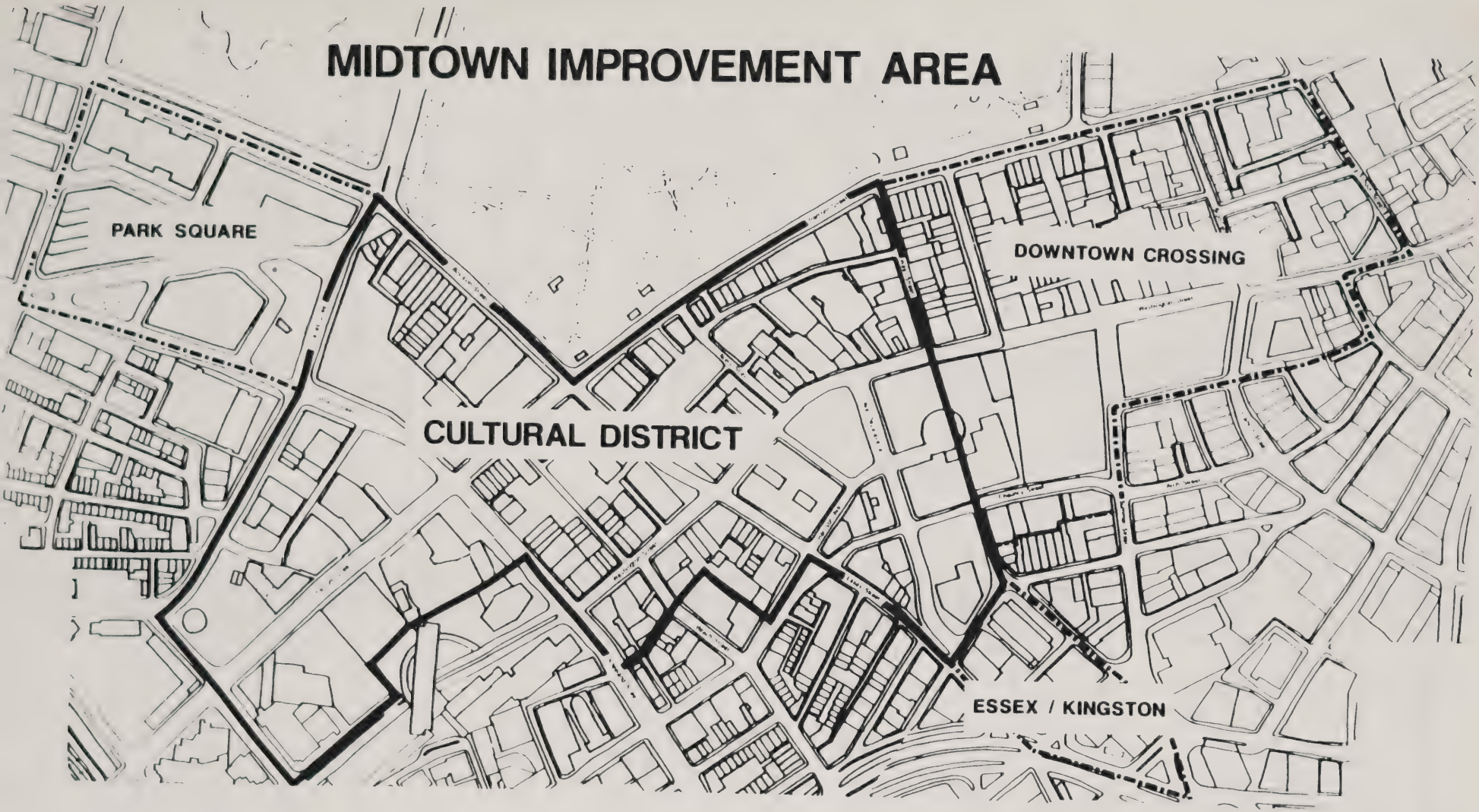
5. Theater Information

   a. Map of existing theaters
   b. Cultural District Plan - Performing and Visual Arts Facilities
   c. Theater Specifications from Brannigan-Lorelli Associates, Inc., Theater Consultants

6. Development Sites - Design Guidelines

7. Cultural Districts in Other Cities

MIDTOWN IMPROVEMENT AREA



MIDTOWN/CULTURAL DISTRICT PLANNING PROJECT

The Midtown/Cultural District planning project is the first district study to be initiated as part of the Downtown Interim Planning Overlay District (IPOD) process. The Downtown IPOD sets standards for development during the two year planning period which will culminate in permanent downtown zoning and in detailed plans for ten districts or subareas of the downtown. The district studies will examine particular design and development issues and formulate strategies for public improvements, district design guidelines, historic preservation, zoning amendments, housing affordability, and traffic management. Planning for all the districts will be undertaken in conjunction with citizens and community groups.

At the heart of Boston's Midtown lies the Cultural District with the greatest concentration of vacant and underutilized buildings and sites in the Midtown area. It is the last of the four Midtown districts to attract development attention because it is presently perceived as underdeveloped and merely as being at the far edge of the Financial District rather than as having an identity of its own. However, the recent Boston Office Market Survey showed that Midtown could be a very desirable office location. 88% of Back Bay tenants surveyed indicated that they would make Midtown relocation their first preference. The current 3-4% vacancy rate in the Back Bay is expected to continue and will create a constant demand pressure from that market area. The Cultural District Plan will bring to the area new investment, and will work toward making it a unique, vibrant, and liveable part of Downtown Boston.

When implemented the Midtown/Cultural District Plan will renew the area into a concentrated center of commercial, residential, and cultural uses. The overall plan will set height, density, and design guidelines for new construction in the area and it will promote a mix of new cultural, office, retail, hotel, and housing developments. Twenty new mixed-use development sites throughout the Midtown area will incorporate in their project proposals significant contributions to cultural uses in the planning area.

Elements of the Midtown/Cultural District Plan include:

- Incorporating a mix of office, residential, cultural, retail, and public space uses that will transform Midtown into a part of the city that is alive at all times for all residents;
- Protecting existing active theaters and revitalizing dormant and underutilized theaters for cultural uses;
- Creating new spaces for cultural uses that meet the special needs of Boston's established and emerging artists;
- Generating a plan to finance the construction and operation of cultural facilities which are accessible to all Boston residents;
- Linking the development of several prime sites in the Midtown area to promote cultural uses.
- Developing a transportation system which meets the needs of various Midtown users without adversely affecting surrounding neighborhoods and pedestrian areas.

IMPLEMENTATION OF THE CULTURAL DISTRICT

Zoning

The Downtown IPOD will institute temporary zoning controls for a two-year period that will prevent inappropriate new development while permanent planning and rezoning are in process. The IPOD controls will be based on interim planning standards and criteria that reflect the city's basic policies for development. The Downtown IPOD will reestablish height limits throughout the district. Most of the Cultural District will be included in a medium growth area with a height limit of 125'-155'.

New zoning regulations will establish height and massing guidelines for the Midtown Cultural District through a two-year community planning process. New zoning could include incentive zoning provisions such as height/FAR bonuses to encourage developers to include needed cultural facilities in new development projects or contribute to off-site facilities development. This technique has been used in New York to encourage new theater development. The location and amount of bonuses and the location and character of new cultural facilities would have to be carefully regulated.

Cultural District Trust

A Cultural District Trust, a non-profit public/private partnership, could be organized to plan, implement and manage cultural resources. Activities a trust could undertake include management of cultural facilities, maintenance of public space and organization and promotion of cultural district activities.

Transfer of Development Rights

Transfer of development rights is a zoning technique which could be used to protect historically significant structures in the Midtown/Cultural District and allow higher development on certain carefully selected development parcels. TDR would provide owners of historic buildings compensation for not developing property to the full potential allowed in the zoning ordinance. TDR would be particularly beneficial to owners of active theaters by providing funds for theater improvements, operations, or new theater production.

Tax Increment Financing

Tax increment financing is a method of funding redevelopment projects by capturing for a time, all or a portion of the increased tax revenue that may result if redevelopment stimulates private investment. Enabling legislation would be required before this technique could be used. TIF could be used to fund public improvements or acquire, renovate and construct cultural facilities.

Capital Improvements

A comprehensive capital improvements program will be developed for the Cultural District based upon the Cultural District Plan. The capital improvement program will build upon the city-wide 1985 Capital Plan which was designed to renovate the city's basic infrastructure. Presently programmed capital improvements in the Cultural District total $7.9 million and include Essex Street reconstruction, Lower Washington Street sidewalks, and improve-

ments to Elliot Norton Park. Additional improvements in the District will focus on the public space system and include elements such as paving, lighting, signs and public amenities. It is anticipated that between $5 and $7 million will be required to fund proposed improvements.

Public/Private Grants

A significant portion of the capital funds required to build proposed cultural facilities, and the operating expenses of these facilities will depend upon private foundation grants and fundraising. Public funds for cultural development are limited at all levels of government but several programs may be available to provide assistance.

Corporate support for the arts must be expanded in the city to provide support for the Cultural District. Presently, corporate support for the arts in Boston does not compare favorably to other cities of a similar size. Corporate support currently accounts for 1.8 percent of the combined operating budgets of arts groups in Boston, compared to 4 percent in San Francisco, 10 percent in Houston, and 14.6 percent in Minneapolis.

Cultural District
New Cultural Facilities
Cost and Funding Summary

Renovations

Saxon Theater for 799 seat proscenium theater

- o $6.0 million renovation estimate
- o currently owned by Emerson College with state parcel in rear
- o potential funding sources - private (negotiations pending) or through State Civic/Convention Center Program, UDAG, foundations

Modern Theater for 400 seat concert hall

- o $2.7 million renovation estimate (theater only)
- o to be acquired by Cultural District Trust; office space above theater to generate operating capital
- o potential funding sources - State Civic/Convention Center Program, UDAG, foundations, Bond Issue to be paid back with office revenues

Essex Theater for 200 seat concert hall and 199 seat experimental theater

- o $3.3 million renovation estimate (theaters only)
- o owned by Ameribass; Cultural District Trust would lease space
- o potential funding sources - UDAG, foundations (esp. Cox and Riley Funds), Bond Issue to be paid back with revenues from Trust-owned properties

Publix Theater for International Film Cinema and 199 seat experimental theater

- o $3.4 million renovation estimate (theater only)
- o to be acquired by Cultural District Trust; office space above theater to generate operating capital
- o potential funding sources - (see Modern Theater) also as part of Hinge Block redevelopment

Liberty Tree Building for rehearsal/studio space, offices

Chauncy Street Power Station for rehearsal/studio space

Pilgrim Theater for Asian Arts Center

- o second phase project needs thorough study

New Construction

Hayward Place - 199 seat dance theater

- o $3.0 million cost estimate
- o site city-owned, Mondev designated developer
- o theater funded as part of development project public amenities and turned over to Cultural District Trust

Parcel 30 - 499 seat dance theater; 399 seat flex-space theater (to replace 1,100 seat State Theater)

- o $6.3 million cost estimate
- o majority of site owned by F.D. Rich, BRA owns 5,000 square foot parcel
- o theaters funded as part of development project public amenities and funds from sale of BRA parcel; theaters turned over to Cultural District Trust

Hinge Block Visual Arts Center - cluster of small art galleries and satellite museums (also see Publix Theater)

- o cost estimate yet to be determined
- o Site owned by numerous parties, several developers attempting to assemble large pieces, YMCU wants to rebuild its facility, city streets cross site, two BRA-owned small parcels; potential to coordinate development through construction of major below-grade parking facility
- o arts facilities funded as part of parking facility funds and development public amenity contributions

Parcel C-4 - 199 seat experimental theater

- o $1.4 million cost estimate
- o urban renewal site owned by Sawyer
- o theater funded as part of development project public amenities and turned over to Cultural District Trust

Cultural District
Implementation Strategies

A. Cultural Components

1. Objective:

- o Protect active theater buildings

Implementation Strategies:

- o designate historic theaters as City Landmarks
- o ensure that existing commercial theaters remain "lit" through a short-term tax reduction incentive which encourages maximum performance days (Colonial, Wilbur, Shubert, Charles, Next Move)
- o Opera House Grant
- o Wang Center

2. Objective:

- o Protect, acquire, and renovate vacant historic theaters:

	Renovation Estimate
Modern for 400 seat concert hall	$2.7 million
Saxon for 799 seat proscenium theater	$6.0 million
Essex for 200 seat ~~dance theater~~ concert hall	$1.9 million
and for 199 seat "experimental" theater	$1.4 million
	$11.0 million

Implementation Strategies

- o designate historic theaters as City Landmarks
- o create trust to acquire and renovate theaters for non-profit groups to share
- o obtain acquisition and renovation funds through Federal (U.D.A.G.) and State (Civic Convention Center program) grants
- o obtain acquisition and renovation funds through "public benefit" contributions from developers within the district
- o tie acquisition and renovation of theaters to height allowances of off-site development via transfer of development rights (State law required) or other mechanisms
- o Tax Increment Financing

3. Objective:

   - Develop four small new theaters as part of three new mixed-use developments.

		Construction Estimate
Hayward Place	199 ~~200~~ seat dance theater ~~concert hall~~	$3.0 million
Parcel 30	499 seat dance theater	3.8 million
	399 seat flex-space theater	2.5 million
Parcel C-4	199 seat "experimental" theater	1.4 million

Implementation strategies:

- tie provision of theaters to project height allowances; either contribution of space or of both space and construction costs
- if only space is donated by developers, generate construction funds through grants and fund raising
- tax increment financing

4. Objective:

   - Provide a visual arts center in the Hinge Block as part of coordinated mixed-use developments

Implementation strategies:

- Convention Center State grant
- tax increment financing

5. Objective:

   - Maintain and manage shared cultural facilities and public spaces

Implementation strategies:

- create Cultural District Trust to manage district
- use funds from Special Assessment District to manage public spaces and promote district
- use endowment to maintain and manage non-profit cultural facilities

B. Public Realm Components

1. Objective:

   - o Preserve historic buildings

   Implementation Strategies

   - o zone to discourage redevelopment

   Objective:

2. Protect Boston Common from undue adverse shadow impacts

   Implementation Strategies

   - o zoning amendment

3. Objective:

   - o Ensure complementary active ground floor uses which are open into the evening hours

   Implementation Strategies:

   - o zoning amendment
   - o coordination of property owners

4. Objective:

   - o Provide a unifying image for the cultural district

   Implementation Strategies

   - o design guidelines for new construction
   - o sign and lighting code and guidelines
   - o public space improvement plan and guidelines

5. Objective:

   - o Public Space Improvements

   Implementation Strategies

   - o Capital Improvements Program
   - o developer contributions
   - o State and Federal grants

- o tax increment financing
- o special assessment district

6. Objective

- o Programming and maintenance of public spaces

Implementation Strategies

- o coordinated by Cultural District Trust

Cultural District

New Cultural Facilities

A. Renovation

	Renovation Estimate	Acquisition Estimate	Comments
Modern 400 seat concert hall	$2.7 million		Theater is in small commercial building; office rental could help offset costs and/or could provide office space needed for arts agencies.
Saxon 799 seat proscenium theater	$6.0 million (historic restoration considerations may increase this amount)		Owned by Emerson College; vacant State-owned parcel in back could be used for rehearsal, shop/storage space
Essex 199 seat dance theater 199 seat experimental theater	$4.4 million	Theaters could be leased by Trust or donated by owner	Two small theaters to be constructed in top portion of large vacant theater located within block-size commercial building; lower portion of theater can be redeveloped for commercial use and some theater support spaces; proposal pending to turn theater into parking garage
Liberty Tree Building rehearsal/studio space		Rehearsal/studio space could be leased by trust	Prominent and potentially vulnerable historic building; presently vacant; renovation for retail and office would be desirable; upper floors have "halls" which could be used for rehearsal/studio space; dancers would be visible from street and corner park
Chauncy Street Power Station rehearsal/studio space			Vacant power station; owner has expressed interest in reuse for rehearsal/studio space

Cultural District

New Cultural Facilities

B. New Construction

	Construction Estimate	Comments
Hayward Place 200 seat concert hall	$1.9 million	City-owned parcel; major retail/office development proposed by Mondev; small concert hall could be located below grade or above retail in least marketable core-area of office floors
Parcel 30 499 seat dance theater 399 seat flex-space theater	$3.8 million 2.5 million	Major mixed-use development proposed by F.D. Rich, developer; 5,000 square feet BRA parcel could be included; existing 1,100 seat State Theater would be replaced by two theaters totaling 900 seats which could be located below grade or within least marketable core-area;towers above 125' could be acceptable on this large site, enabling contribution by developer of space for theaters
Parcel C-4 199 seat experimental theater	$1.4 million	Existing parking lot; no development proposals at this time; mixed-use development can be anticipated
Hinge Block 3-4,000 square feet Museum of Fine Arts satellite gallery Four 1,500-2,000 sq. ft. membership galleries		Multiple ownership; some assemblage of parcels may be underway; potential for several (perhaps three) mixed-use developments infilling between historic buildings; LaGrange and Tamworth are city streets; BRA owns two small parcels; potential to develop major parking facility below sites and streets, requiring public action to coordinate; visual arts space and central public space could be tied with development of parking

Cultural District

Public Improvements

	Total Cost Estimate	State/Federal	Developers	Comments
Streetscaping	$5-7 million			
Parking				
Street Improvements				
Subway Improvements				
Infrastructure Improvements				

CULTURAL DISTRICT

OBJECTIVES

Implementation	Performance Space	Visual Arts Center	Management/ Operation	Preservation	Public Space	Land Us	Image
TDR	Preservation of existing theatres Funds for renovation/operation of an "active" theaters (Wang, Wilbur, Opera, Shubert)		Funds for operation of active theatres	Preservation/ renovation of historic buildings Preservation of theatres.			
Zoning Incentives	Developer constructs new theatres or contribute to renovation/ acquisition of existing theatres.	Developer constructs center or contributes to fund	Developer contributes to operation costs.				
Tax Increment Financing	Construction of new theatres Acquisition/renovation of existing theatres.	Funds to construct center	Incremental tax (or %) for operating expenses		Funds for improvements		
Special Assessment Dtrict			Management funds from property owners.		Funds to maintain public space		
Cultural District	Acquire and renovate theatres	Operation of center.	Management of facilities, district, activities maintenance		Management of public space		District promotion and activities programming.

PL15/K/043087/1

Implementation	Performance Space	Visual Arts Center	Management/ Operation	Preservation	Public Space	Land Us	Image
Historic Preservation Zoning Amendment (3-Year Period)	Preservation of existing theatres			Temporary preservation of "rated" buildings			
State Civic and Convention Center Program	Opera House grant. Group of theatres as performance center (Opera, Saxon, Modern) Construct new facilities	Visual Arts Center grant.					
Landmark Designation	Designate historic theatres.			Preservation of buildings landmark.	Protection of historic parks. (Common, Gardens)		
Design Guidelines				Preservation guidelines	Public space design	Mixed use development	Unifying district image
Capital Improvements Program					Park improvements New parks		Coordinated public improvements
Fund Raising	Funds for acquisition construction, reno-vation operation	Funds to construct center.	Management funds				

Implementation	Performance Space	Visual Arts Center	Management/ Operation	Preservation	Public Space	Land Us	Image
Zoning					Protection of public parks (Common) from new construction	Active ground floor uses Arts-related uses Height, FAR, etc.	
Developer Contributions	Operations funding	Operations funding	Operations funding	Preservation as part of new developments	New interior & exterior public space. Improvements to existing public space.		

TAX INCREMENT FINANCING

Method of funding public investments in an area slated for redevelopment by capturing for a time, all or a portion of the increased tax revenue that may result if redevelopment stimulates private investment.

As private investments add to tax base within redevelopment area, increased revenues placed in special fund to be used for public purposes allowed by law.

Bonds usually sold at outset of redevelopment plan by redevelopment agency so funds available for "front-end" expenses (infrastructure or land assembly). Bonds retired with revenues deposited in special fund.

USES

Way of funding redevelopment from taxes collected in redevelopment district itself, without raising taxes.

Most appropriate in districts where:

- private development would not occur without stimulative actions of redevelopment agency
- tax base stagnant or declining

Taxing authorities that give over their increment for a number of years will eventually receive revenues of larger tax base. (TIF usually limited to period of 10-15 years)

Cultural District Application:

- Public improvements
- Cultural facility acquisition (Modern, Saxon, etc.) and renovation
- New cultural facility development

IMPLEMENTATION

State enabling legislation required:

- generally district designation must be based on finding of blight
- strong real estate market and development potential necessary

Procedure:

- Finding of necessity/ establish district boundary
- redevelopment agency designated
- redevelopment plan prepared and approved
- base year declared
- developers solicited/development agreements entered into

OTHER CITIES

In 1985. 33 states had TIF enabling legislation (not MA)

TIF used extensively in CA including Horton Plaza project in San Diego

ISSUES

- Legislation required; TIF enabling legislation has been considered in recent sessions.
- City deferral of tax revenues - subsidy for the arts

TRANSFER OF DEVELOPMENT RIGHTS

Basic purpose to ameliorate harshness of permanent low zoning classification or downzoning of property

USES

Generally used to protect environmentally sensitive land, open space, prime farmland, or landmark preservation.

Landowner receives compensation for inability to further develop property.

Density of development can be directed to more desirable location.

In theory, preservation can be accomplished without financial outlay by government.

Cultural District Application:

- Preservation/renovation of historic buildings
- Preservation of theatres

IMPLEMENTATION

Implementation by zoning ordinance:

- land or building restrictively zoned
- determination of rights granted to owners made and assigned
- recipient sites identified
- sale and transfer of rights
- restrictive covenants placed on preserved land/property
- title to preserved land may be retained by owner or dedicated to government

Two basis transfer schemes:

- open market scheme allows rights to be purchased and sold as commodity
- bank system allows landowner, in absence of availability of private purchaser, to sell rights to government, which holds them in a development bank until another landowner wishes to purchase them.

OTHER CITIES

NYC:

- landmark preservation adjacent lot TDR (Helmsley Palace, Raquet & Tennis Club)
- District preservation multiple transfers either to middleman (consortium of banks) or directly to receiving lot (predesignated within district)
- Under consideration for Broadway Theatre District to preserve theatres and provide "financial grants" to performing arts

ISSUES

- Is TDR necessary to preserve/renovate historic buildings?
- will precedent force use for preservation in other areas?
- If used for theatres only - who controls money and what should it be used for?
- What about vacant theatres in ownership not supportive of continued theatre use?
- Need for immediate return of money to developer may require establishment of "rights bank" by government at considerable cost and administration burden.

ZONING/PROPOSED HISTORIC PRESERVATION AMENDMENT

Interim protection of historic buildings to allow time for Landmarks Commission to develop permanent protection

USES

Protects buildings rated 1, 2, 3, and 4 by the Landmarks Commission

Cultural District Application

Zoning amendment will protect historic buildings not presently designated as landmarks for the 3-year duration of the amendment.

IMPLEMENTATION

Proposed amendment to Boston Zoning Code - Article 32.

Historic buildings registered with Zoning Commission.

Proposed projects involving these buildings must be certified by Landmarks Commission as in compliance with regulations for said buildings.

OTHER CITIES

DTP3/Q/042987/3

CULTURAL DISTRICT TRUST

Non-profit public/private partnership organized to plan, implement, and manage cultural resources.

USES

- Organize, promote and oversee social and cultural activities.
- Maintenance of public space
- Establish policy
- Fund raising
- Manage cultural facilities
- Coordinate cooperative activities among property owners
- Community participation

IMPLEMENTATION

Non-profit incorporation/by-laws.

OTHER CITIES

Pittsburgh:
12-member Trust for Cultural Resources (9 members private/non-profit - 3 members public sector)

Dallas:
(3 non-profits)

1. Dallas Arts District Foundation
   9-member Board
   Makes and implements policy. Promotes District and its Activities.

2. Arts District Management Association
   16-member Board
   Management and operation of District.

3. Friends of the Dallas Art District
   25-50-member Board
   Membership organization to provide forum to discuss district issues.

ISSUES

- Size and membership of Board(s)
- Duties and responsibilities
- Funding
- Staff requirements
- Legal requirements

SPECIAL ASSESSMENT DISTRICT

An exercise of the municipal taxing power to finance public improvements benefitting specific property

Property owners or occupants within a specified district volunteer (or are forced) to pay extra property tax to fund the cost of a needed (or desired) public improvement project.

USES

Originally created to finance roads and sidewalks, then water and sewer projects, and most recently downtown malls and parks. Presently also used to fund mall maintenance.

Cultural District Application:

- Public improvements
- District maintenance

IMPLEMENTATION

Betterments allowed under MA Chapter 80. Used for sewer and sidewalk construction.

OTHER CITIES

The Dallas Arts District has been established as a special assessment district managed by the Arts District Management Association. The Association Board has the Authority to assess supporting fees from each of the property owners in the District. Assessments levied must be proportional among property owners.

ISSUES

- Support of property owners for special taxation
- Legal constraints - state legislation may be required for uses other than public improvements

INCENTIVE ZONING

Zoning bonuses allowed (usually height/FAR) in exchange for public benefit either on-site or off-site.

USES

Used to encourage developers to provide needed (or desired) public amenities such as open space, theatres, arcades, etc. or contribute to fund for district improvements.

Cultural District

- o New theatre construction
- o Renovation of existing theatres
- o Operations fund

IMPLEMENTATION

Zoning Overlay District

OTHER CITIES

NYC: 1969. Special Theatre District. Developer able to apply for additional 20% in FAR if development includes theatre. Amount of bonus based upon cast determination by City Planning Commission (no fixed scale of bonuses) four theatres built under this provision.

Cultural District Implementation Strategies

Meeting the various objectives of the Cultural District plan requires the application of a number of implementation strategies. Among the things to be accomplished are funding of the Cultural Facilities and public improvements, preserving historic buildings, and controlling the massing and design of new construction.

The Downtown IPOD, with its height limits, historic preservation requirement, and district study process, sets the framework within which these objectives will be accomplished.

Massing

As with the Boylston Street zoning amendment, new Cultural District zoning may control the height and scale of buildings on a block by block basis. The 125'-155' height limits of a medium growth area will likely prove appropriate as the maximum predominant height for the Cultural District, with lower street wall heights required along many of the streets. However, there is a rational for permitting a few taller buildings set back within Parcel 30 and the Hinge Block, because of their size - among the largest in the downtown. Moderate-sized towers can be designed to have no significant adverse impacts on the scale, microclimate, and views of streets and public spaces. From a density distribution point-of-view, these blocks are a prime location for more intensive development because of the Cultural District's excellent highway and public transit accessibility.

Funding Cultural Facilities - New Construction

The developer of Parcel 30 would be expected to replace the existing 1,100 seat State Theater with two smaller theaters totaling 900 seats (the Astor Theater, also on this site, burned down several years ago). The Hinge Block developments would be expected to include a number of non-profit galleries and satellite museums around a major central public space along with new Y.M.C.U. facilities and the Publix Theater renovated for an International Film Cinema and 199 seat black box for performance art. Hayward Place development would be expected to include a 199 seat dance theater either below grade or above the retail in the core of the block. A simple 199 seat "black box" is planned as part of the development of Parcel C-4. These small theaters and galleries would be located in the windowless, least marketable cores of the blocks.

The city and BRA has leverage in each of the four parcels in which new development would add new cultural facilities. Parcel C-4 and the Hinge Block are part of urban renewal areas. The BRA owns small portions of the Hinge Block and Parcel 30. LaGrange and Tamworth Streets running through the Hinge Block are public ways. Hayward Place is owned by the city.

New cultural facilities within Parcel 30 and the Hinge Block can be funded as part of a height bonus provision. They may also be developed as part of a redevelopment project to include a major parking facility under 121A, 121B, or Board Statute Chap. 7474 Acts 1946 and might qualify for State Convention/Civic Center and Arts facilities programs or Federal U.D.A.G. funds.

DTP4/D/073087/2

In these projects, at a minimum, the developer would contribute the shell and the loss of a small percentage of total marketable space. Especially if developments exceed the 125-155' height limit, developers also could be expected to construct the cultural facilities and cover such costs as utilities while turning the operation of the theaters and galleries over to the Cultural District Trust. The presence of the small cultural facilities will have substantial benefits to the developers by giving the buildings a special identity and increased exposure to the desirable market which will be attracted at lunchtime and in the evenings.

Funding Cultural Facilities - Existing Theaters

Three large historic theaters - the Saxon, Modern, and Essex - which are currently vacant, provide potential space to be shared by over fifty of Boston's music, dance, and drama groups currently without permanent space.

These three theaters might be developed by the Cultural District Trust. The Saxon might instead be redeveloped by the owners, Emerson College, and might house their college performances and perhaps Dance Umbrella, the Handel and Hayden Society and other local groups. The Modern and the Saxon might be acquired and renovated by the Cultural District Trust through state, federal, and/or foundation grants. The two small theaters would be developed through federal and foundation grants in part of the Essex Theater at 600 Washington Street with a long-term lease to the Trust.

Hinge Block

Financing Methods for Parking/Renewal

1) Board Statute Chap. 7474 Acts 1946

City Real Property Department undertakes study to determine need; Parking Commissioner must concur; City Council approve need for eminent domain takings; city leases air-rights for development.

2) 121A

Entity, such as group of developers, applies and agrees to acquire sites; BRA eminent domain power utilized; developer negotiates acquisition and builds garage with private financing.

3) 121B

BRA is implementing agency and takes properties through eminent domain; amendment to Park Plaza urban renewal plan would be necessary; acquisition, demolition, and related costs financed through city bond issue or other public source or sources; BRA puts project out to bid; private developer or developers build garage and buildings.

State Convention/Civic Center Program, Federal U.D.A.G. are among other sources of funds for parking, cultural facilities, and public amenities.

MTCD/L/050187/1

Cultural District

Implementation Issues

1) A plan is being developed which identifies land use patterns and urban design criteria which would transform the Theater District into a Cultural District. We would need to know under Massachusetts and city law the status of such a plan, the process to adopt it, and the form it should take.

2) A basic part of the plan involves coupling highrise housing development with construction, renovation, or replacement of theaters and other arts facilities on-site and perhaps off-site. Developers would be allowed to build housing in return for a contribution towards the building of non-profit arts space on their property. This contribution would serve as the match for federal and foundation grants.

The housing above 125'-155' and up to a higher set limit would be the only use allowed in designated housing areas to break the district height limit. The height, massing, and location of housing towers would be controlled by a building envelope restriction within which the building must fit.

The volume of the arts facilities provided would be exempted from the F.A.R. (8) computation. It is assumed that this housing would have to meet inclusionary zoning requirement. Would "linkage" apply?

There are two other sites, the Hayward and Shubert parking lots, where set back office or hotel towers, over 125'-155' might be acceptable.

3) The principal theaters are the institutions which give this area its identity, stability, and structure. They must be protected as part of the plan. In at least two cases, it is desirable to replace burned or gutted theaters with new ones.

The myriad smaller uses such as small experimental theaters, restaurants, cabarets, art galleries, art supply stores, and resident-oriented markets which fill in between to make a lively cohesive district are also an important part of the plan. Individually they may come and go over time, but the consistent concentration of these uses over the long term is desirable and may need protection from other market forces. It may be that they can, in fact, compete perfectly well and the important zoning requirement would simply involve designing ground floor space to accommodate active retail uses and limit the frontage allowed for "dead" uses such as banks, travel agencies, copy services, etc. How the latter is monitored is a question. Also of importance to this Cultural District are uses along the streets and walkways which remain open and active into the evening. Perhaps the issue of maintaining active uses is a concern for a Cultural District administrative agency rather than zoning.

4) Preservation of significant (1-3) and, in some cases, notable (4) historic buildings is a basic tenet of the Cultural District Plan. Design criteria for renovation and adjacent new construction would be part of the urban design guidelines.

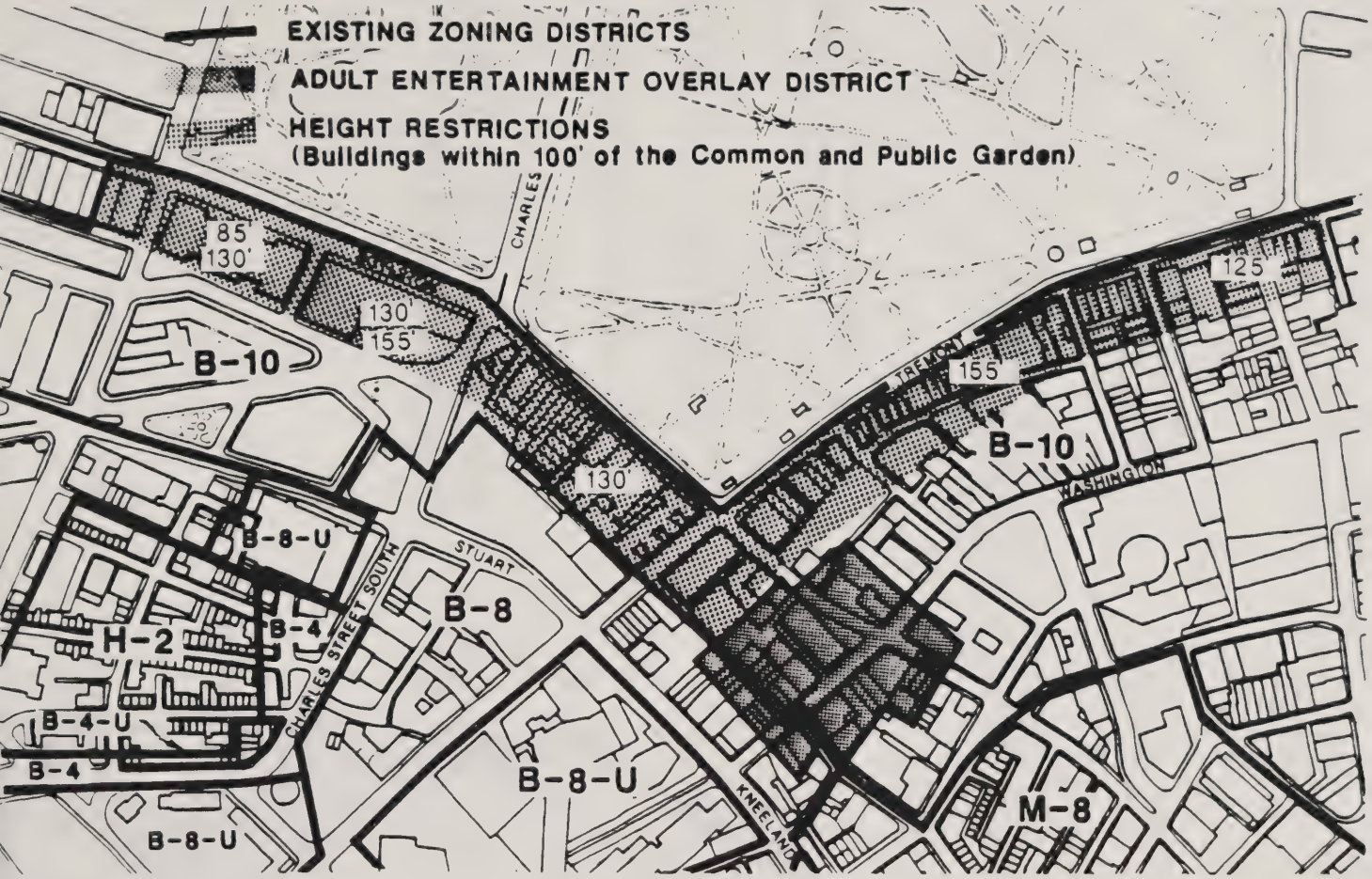
The urban design guidelines would also outline the desired or acceptable massing and set backs within the allowable zoning envelope. Facade guidelines for particular types of streets and uses will identify the architectural elements which will contribute to giving the district a distinctive character. Within this theme, each architect will be able to choose from an infinite number of appropriate, creative solutions.

7) The Adult Entertainment Zone falls within this area. Redevelopment on its edges will likely change use and result in the shrinking of the concentration of Adult Entertainment uses to the stretch of Washington Street south of the Liberty Tree building. The plan acknowledges the existence of this use, making the major pedestrian circulation pattern skirt the area. It is felt that if the illegal activities which are attracted to this area are heavily policed and if the facades and signage could be improved, the area would not need to be perceived as dangerous, offensive, or incompatible with a Cultural District or the Chinatown neighborhood. This would raise the issue of how much can the city require through zoning in terms of the "look" of the area without infringing on First Amendment rights.

8) The block of Essex Street between Washington and Harrison would lend itself to an Asian arts area as a transition between the Cultural District and Chinatown. This would be created by the addition of uses such as an Asian performing arts center, art import stores, Asian cinema, and restaurants. Development of these uses may come more from working with property owners and the Chinatown community than through zoning.

9) To make the Cultural District successful, the quality of the public spaces will be critical. Some of the public space improvements will likely be made as part of development projects. Additional improvements, public space maintenance and programming, and district promotion may be administered by a Cultural District agency. These functions might be funded by a special assessment district which would include the "Midtown" areas of Park Square and Essex Street as well as the Cultural District proper. Each property owner would contribute a sum annually based on square footage and other considerations. These funds might also be used to assist non-profit performing and visual arts facilities within the district and might serve as matching monies for Federal and foundation grants.

EXISTING ZONING



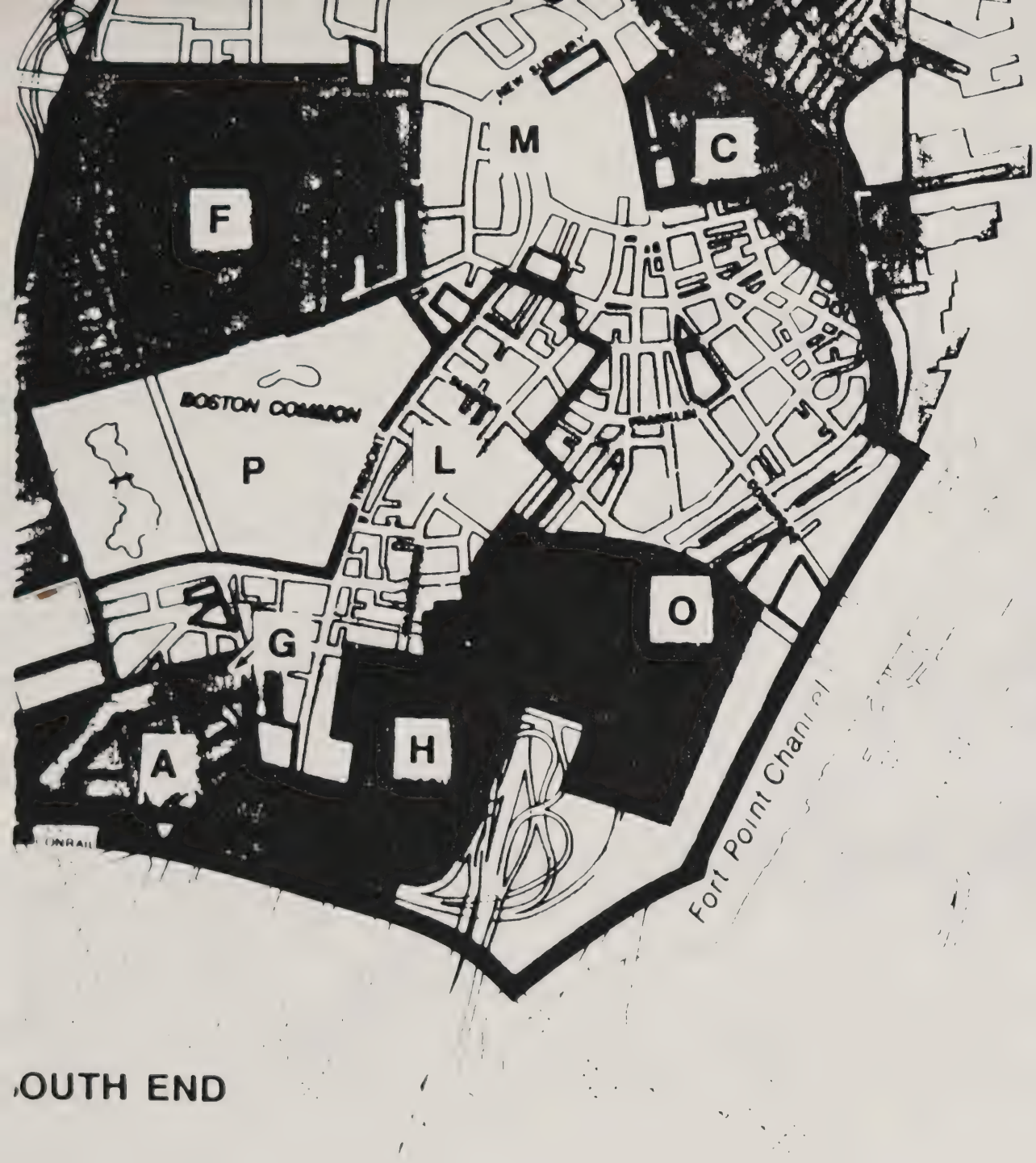
EXISTING ZONING

Districts

o Business Districts (B)	General retail business and office uses.
o Industrial District (M)	Light manufacturing
o Residential District (H)	Apartments.
o Adult Entertainment (E) Overlay	Adult books and adult entertainment

Floor Area Ratio (FAR)

Each district includes a "floor area ratio" to control building bulk. FAR is the ratio between the amount of floor space in a building and the area of the lot in which the building stands.



BOSTON INNER HARBOR

SOUTH END

DOWNTOWN IPOD BUILDING HEIGHT STANDARDS

APPENDIX A ARTICLE 27 D

PRIORITY PRESERVATION SUBDISTRICTS
SUBDISTRICTS A-G 10 stories

RESTRICTED GROWTH SUBDISTRICTS
SUBDISTRICTS H-L 80 - 100'

MEDIUM GROWTH SUBDISTRICTS
SUBDISTRICTS M-O 125 - 155'

ECONOMIC DEVELOPMENT SUBDISTRICTS
SUBDISTRICTS P-Q
- NORTH STATION 250 - 300'
- SOUTH STATION
  BEDFORD-ESSEX 155 - 175'

OPEN SPACE
SUBDISTRICTS P-Q

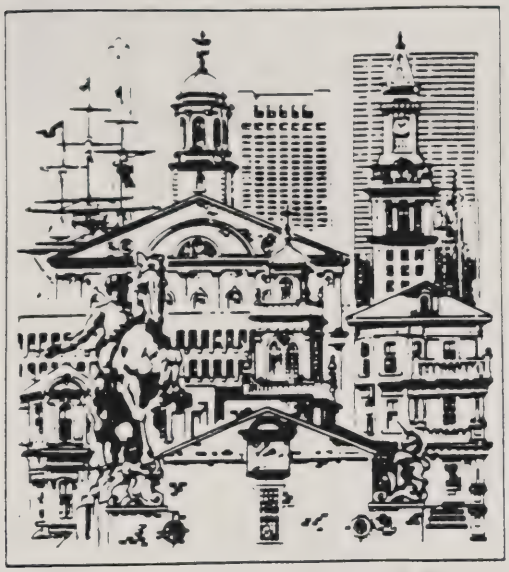
* IN THE BOYLSTON STREET IPOD HEIGHTS LIMIT RANGE FROM 90 - 120'

** NORTH END EXISTING HEIGHT LIMITS

SPECIAL STUDY AREAS
1 HUNTINGTON AVE /PRUDENTIAL
2 MIDTOWN/CULTURAL DISTRICT
3 FINANCIAL DISTRICT
4 GOVERNMENT CENTER/MARKETS
5 NORTH STATION
6 CAMBRIDGE STREET
7 CHINATOWN
8 BULFINCH TRIANGLE
9 LEATHER DISTRICT
10 SOUTH STATION
BOUNDARY LINES DIVIDING SPECIAL STUDY AREAS
CULTURAL DISTRICT
Charles River Basin
BOSTON COMMON
BOSTON INNER HARBOR
Fort Point Channel

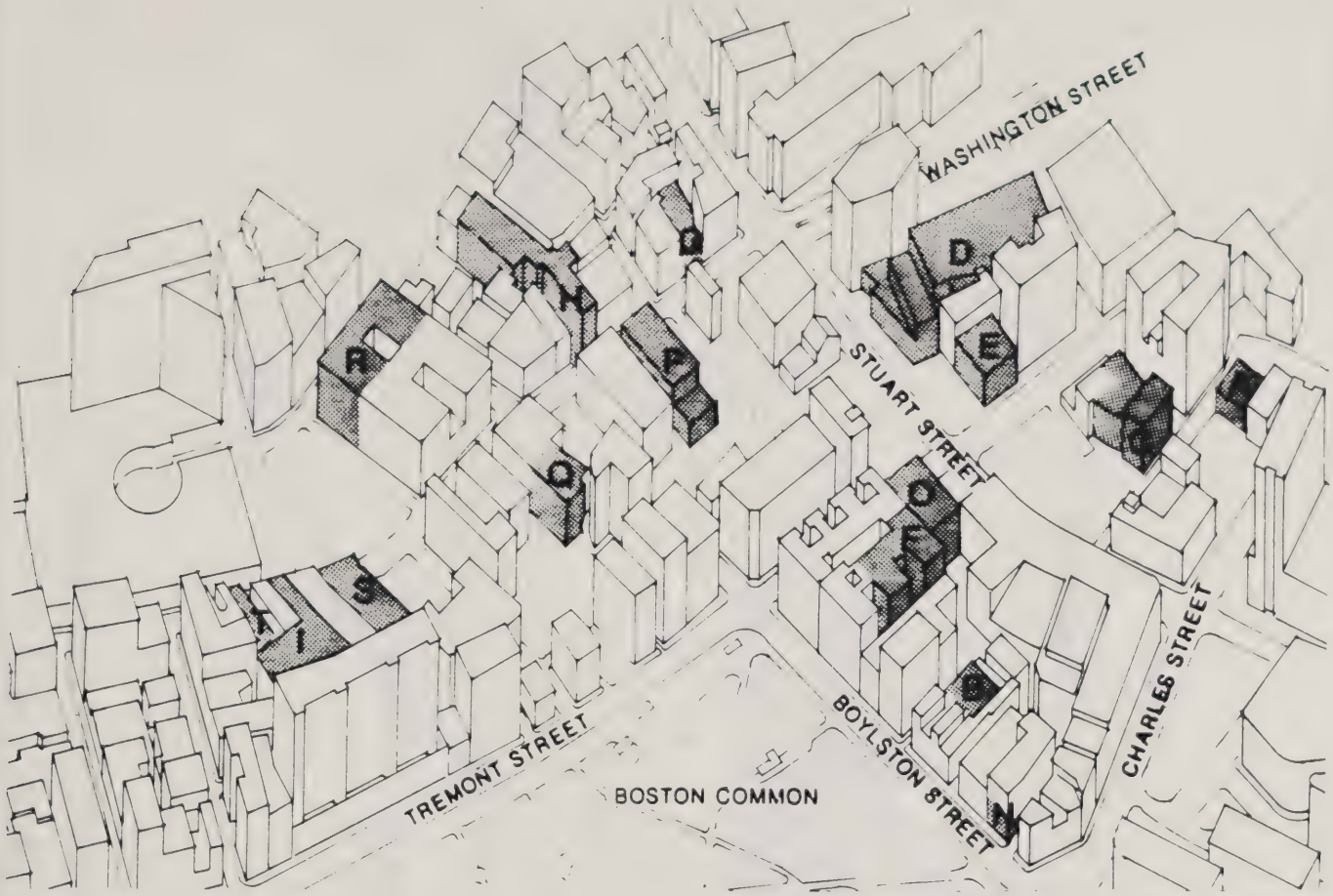
DOWNTOWN ZONING

INTERIM PLANNING OVERLAY DISTRICT
AND RELATED AMENDMENTS



A PLAN TO MANAGE GROWTH

2. Midtown/Cultural District. The Midtown/Cultural District includes those blocks that wrap around the southern edge of the Common and Public Garden, the traditional theater district, and the Washington Street retail area. Planning and rezoning initiatives shall provide for preservation of historic buildings, continued theater use in existing performance facilities, reuse of vacant theaters, and the establishment of smaller, more flexible performing arts spaces and visual arts exhibition spaces which enhance the area's unique character. Focused around Washington, Tremont, and Boylston Streets, pedestrian ways shall be created from existing minor streets, lanes, and alleys, and new through-block connections. The cornice lines shall be consistent with the traditional range of building heights in the surrounding area. Planning and rezoning initiatives shall promote a mix of uses which add cultural and street level activities, including but not limited to additional office, commercial, residential, and retail uses, streetscape improvements, and smaller, more flexible performing arts spaces which emphasize the area's unique character. Storefronts along pedestrian ways shall be visually permeable. Facades, storefronts and entryways shall be modulated, articulated and scaled for use by pedestrians.



MIDTOWN/CULTURAL DISTRICT

Active Theaters

A. Charles Playhouse
B. Next Move Theater
C. Shubert Theater
D. Wang Center
E. Wilbur Theater
F. Colonial Theater
G. Star Cinema (Chinese movies)
H. Pilgrim Theater (adult movies)
I. Opera House

Vacant Theaters

N. Steinert Hall
O. Saxon (Majestic) Theater
P. Publix Theater
Q. State Theater
R. Essex Theater
S. Paramount Theater
T. Modern Theater

Boston is one of very few cities which has a large concentration of theaters in one district. The Midtown Cultural District Plan will use these active and empty theaters as the basis for a performing and visual arts center to serve Boston, its neighborhoods, and all of New England. Clustering affordable cultural activities together in a centrally convenient location will make the performing and visual arts accessible to Boston's citizens, its neighborhoods and visitors, as well.

CULTURAL DISTRICT PLAN

PERFORMING AND VISUAL ARTS FACILITIES

KEY: SEE TABLE A

TABLE A

CULTURAL DISTRICT PLAN

Performing and Visual Arts Facilities

Existing Active Theaters

1.	Charles Playhouse	400 seats, 200 seats, 150 seats
2.	Shubert Theater	1,600 seats
3.	Wang Center	4,000 seats
4.	Wilbur Theater	1,200 seats
5.	Next Move Theater	272 seats
6.	Colonial Theater	1,650 seats
7.	Opera House	2,300 seats
8.	Star Cinema	Chinese Movies

Vacant Buildings to be Renovated

A.	Saxon (Majestic)	for 799 seat proscenium theater
B.	Publix (Gaiety)	for visual arts center's international film cinema
C.	Pilgrim Theater	for Asian arts center (now adult films)
D.	Essex Theater	for 199 seat ~~dance theater~~ and for 199 seat experimental theater
E.	Paramount Theater	for dance club/cabaret
F.	Modern Theater	for 400 seat concert hall
G.	Liberty Tree Halls	for studio/rehearsal space
H.	Former Chauncy St. Power Station	for studio/rehearsal space
I.	Steinert Hall	reuse potential unknown

New Facilities to be Constructed

a.	Parcel C-4	for one 199 seat experimental theater
b.	Hinge Block parcels	for several visual arts exhibit spaces and one 199 seat experimental theater new Y.M.C.U facilities
c.	Parcel 30	for 499 seat dance theater and for 399 seat flex-space theater
d.	Hayward Place Site	for 200 seat concert hall
e.	Former Gary Theater site	for shop/storage space

Dance Theater

Theater
The audience area for this theater should contain 499 seats. The arrangement should be fairly steeply raked to give an intimate feeling and provide good sightlines.

The image of this theater should be one of function. The production catwalks and lighting fixtures should be part of the architectural finishes of the space.

Acoustical consideration should be given to the fact that both electronic and live music will be employed in this theater as well as the spoken word.

Lobby
The lobby should be arranged in such a way to accommodate the audience for pre-performance or post performance gathering as well as normal intermissions. The lobby may contain the box office depending on where the theater is located in a building, but it is essential that the box office be visible and accessible to the public. A theater management suite of offices should be provided.

Stage
The stage should be constructed of resilient material sufficiently sprung for dancing. The stage may be extended into the audience by means of a portable thrust apron. The stage will include a fly loft to facilitate the management of scenery and lighting, and complete sound and lighting systems with control consoles located in a booth at the rear of the auditorium for full technical support.

Backstage

Green Room
This room should be signed for pre and post performance receptions and be conveniently located to the stage wings and dressing rooms.

Dressing Rooms
There should be two group dressing rooms to accommodate 15 people each. There should be two quad dressing rooms complete with showers and W.C.s.

Stage Offices
A small office for a stage manager and technical crew and another for the visiting director should be provided near the stage.

Storage Space
Storage space for general material, draperies, electrical, sound and prop storage is required.

Dance Theater

	Square Feet	
499 Seat Theater (assume 10 sq. ft. per seat w/aisles and corridor)	4,990	+ public art + @ $50/ft + accessible ft
Sound and Lighting Control Booth	150	
Lobby @ 6 sq. ft. per seat	2,994	+ public art + @ $50/ft + accessible ft
Check Room	120	
Box Office	150	+ accessible ft
Toilets (public)	500	
Administrative Offices (3)	500	
Stage		
Performance Area (40 x 35)	1,400	
Sidestages and crossover	1,400	
Green Room	300	
2 Offices @ 100 Sq. Ft. each	200	
Dressing Rooms		
2 Group Dressing Rooms for 15 each @ 30 Sq. Ft. Per Person	900	
2 Quad Dressing Rooms @ 225 Sq. Ft. each	450	
Storage		
General	200	
Electric	100	
Drapery	100	
Sound	100	

Dance Theater-continued

Wardrobe/Costume		350
Circulation Allowance		1,000
Mechanical (H.V.A.C.)		1,000
Electrical		400
	Subtotal	17,304
	Contingency and Layout 10%	1,730
	Total	19,034

19,034 Sq. Ft. @ 200.00 per Sq. Ft. $3,806,800.

Does not include motorized orchestra pit lift which would add 250,000.

Flexible Theater

The Flexible Theater is a space consisting of a floor similar to that of a traditional "Black Box" theater except that this space will contain retractable seats that will allow the performance to flow out into the audience area.

Unlike the dance theater the flexible space can create the sense of a proscenium when required, rather than conform to the picture frame style. The theater would be open ended rather than the more formal proscenium style.

The look of this type theater should change with the sense of experimentations at work.

The public space should be comfortable yet not formal. The lobby area should accommodate exhibits such as scene sketches, set models, etc. The sense of theater should be the theme of decor in the public spaces.

Again like the Dance Theater, public access for tickets sales is imperative.

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Flexible Theater

	Square Feet	
499 ~~399~~ seats @ 10 sq. ft. per seat	4,990 ~~3,990~~	+ public art $50/ø + accessible ø
Sound & Light Control	150	
Lobby @ 6 sq. ft. per person	2,994 ~~2,394~~	+ public art $50/ø + accessible ø
Checkroom	120	
Box Office	150	+ accessible ø
Administration Offices (3)	500	
Toilets (Public)	500 ~~400~~	
Stage		
Performance Area 40 x 35	1,400	+ accessible
Sidestage and Crossover	1,400	
Backstage Area		
Green Room	300	
2 Offices	200	
2 Group Dressing Rooms for 10 each @ 30 sq. ft. per person	600	
2 Quad Dressing Rooms	450	
Storage		
General	200	
Electrical	100	
Drapery	100	
Sound	100	
Wardrobe/Costume	350	

Flexible Theater-continued

Circulation Allowance		1,000
Mechanical (H.V.A.C.)		1,000
Electrical		400
	Subtotal	~~15,304~~ 17,004
	Contingency and Layout 10%	~~1,530~~ 1,700
	Total	~~16,834~~ 18,704

~~16,834~~ @ $150 per sq. ft. = ~~$2,525,100.~~ 2,805,600

Brannigan·Lorelli Associates Inc.

Recital/Concert Hall

The highest level of expectation with regard to formality and excellence is exemplified in recital and concert halls.

In all cases the quality of sound and comfort are both difficult and expensive to achieve. Noise control of both internal systems as well as isolation from external noise generation must be carefully planned. The success of an hall that is dedicated to music succeeds on its reputation for acoustical excellence.

Unlike a traditional or multi-use theater, a concert or recital hall has both performers and audience in one room and requires a larger volume than would be found in a hall used for the spoken word.

Most musicians feel that a room, like a violin, must be made of wood. The treatment of a room may vary from acoustician to acoustician. The one thing which remains constant is the need for volume proportionate to the seating capacity, artistic program requirement and exacting humidity control.

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Recital/Concert Hall

	Square Feet	
Seating		
200 seats @ 10 sq. ft.	2,000	+ public art @ $50/ϕ + accessible ϕ
Inches isle and corridors		
Control Station - Stage Management		
Concert lighting	100	
Lobby		
200 seats @ 6 sq. ft. per seat	1,200	+ public art @ $50/ϕ + accessible ϕ
Check Room	120	
Box Office	150	+ accessible ϕ
Public Toilets	400	
Administrative Offices (3)	500	
Stage		
Performance area 30 x 16	480	+ accessible ϕ
Assembly area	200	
2 Offices @ 100 sq. ft. each	200	
Dressing Room		
2 Group Dressing Rooms for 15 per room at 30 sq. ft. per person		
Instrument and Wardrobe Case Storage	900	
2 Principal Dressing Rooms @ 225 sq. ft. each	450	
Reception Green Room	450	
Includes Kitchenette for receptions		
Storage		
General - Risers, Music Stands, Chairs	200	
Instruments, Pianos	200	
Electrical	100	
Circulation Allowance	1,000	
Mechanical	1,000	
Electrical	200	
Subtotal	8,850	
Contingency and Layout 10%	885	
Total	9,735	

9,735 sq. ft. @ 200 per sq. ft. = 1,947,000

Black Box

The Black Box space is primarily thought of as an experimental drama theater, but today it can be found as a space for music and dance also.

Therefore this room needs to be equipped with flexible lighting equipment and an overhead grid system for the mounting of lighting instruments and scenic elements, and sound effect speakers.

The seating (~~99~~ 199) and comfort level is minimal and has no commitment to a set pattern. The Black Box can be configured many ways - in the round, three quarters, end stage or audience in the center with a program playing from the outside walls.

The spirit of the lobby area should be easy yet reassuring. This can be achieved best in a loft or basement which doesn't send a hi-tech environmental message.

62 COOPER SQUARE · NEW YORK, N. Y. 10003 · (212) 420-8787

Black Box

	Square Feet
199 Seating ~~0-99~~ @ 10 sq. ft. (included in Stage sq. footage)	
Lobby	
199 ~~99~~ @ 8 sq. ft. per person (inc. coin lockers)	1592 ~~792~~ + public avt @ $50/¢
Box Office	120
Toilets (public)	~~300~~ 400
Administrative Offices (3)	500
	4,600 ~~3,600~~
Stage (includes seating)	
2 Group Dressing Rooms for 10 each	400
2 Offices	200
Kitchenette	100
General Storage	300
Wardrobe/Costume	200
Circulation Allowance	500
Mechanical	1,000
Electrical	200
Subtotal	11,550 ~~9,650~~
Contingency and Layout 10%	~~1,550~~ 1,155 ~~956~~
Total	12,705 ~~10,615~~

299 seat
13,585

299 1,494,335
10,615 sq. ft. @ 110 sq. ft. ~~1,167,650~~ 1,397,550

Studios

Studios are perhaps the most in demand spaces that relate to the performing arts. The most commonly required arrangement is studios in groups of three.

This grouping of spaces allows for the simultaneous rehearsals of chorus, principals and soloists, in ballet, opera and musical theater.

The rehearsal/teaching studio requires the same level of construction -- resilient floors, acoustical wall treatment, volume and incandescent lighting.

Along with the studios there is the need for a reception area, business office and changing rooms. Although the construction finishes may be minimal, the need for sound isolation from studio to studio is critical.

Studios

	Square Feet
Studios	
3 (40´ x 40´ x 18´) each	4,800
Circulation @ 10%	480
Changing Rooms 30 persons each	
2 @ 10 sq. ft. per person 15 x 20 each	600
2 toilet shower rooms 10 x 15 each	300
Reception/Management	
2 Offices @ 100 sq. ft.	200
Reception Area	200
Subtotal	6,580
Contingency and Layout 10%	658
Total	7,238

7,238 sq. ft. @ $60 per sq. ft. $434,280

Essex Theater
replacement plan
600 Washington St.

Brannigan-Lorelli Associates Inc.

CONSTRUCTION COST ESTIMATES

COMMON SPACE	SQ.FT.	UNIT COST	ESTIMATED CONSTUCTION COST	
UPPER LOBBY	200	$200	$ 40,000	
BOX OFFICE	80	100	8,000	
BOX OFFICE SUPPORT	120	100	12,000	
LOWER COMMON LOBBY (@ 6 ft. Per.)	2388	200	477,600	
REST ROOMS (2)	400	150	60,000	
MANAGEMENT SUITE	400	100	40,000	
COAT CHECK ROOM	100	80	8,000	
CONCESSION/STORAGE	200	100	20,000	
CONTROL ROOMS (4)	400	100	40,000	
CIRCULATION (20%)	1397	100	139,700	
				$845,300

199 SEAT DANCE THEATER				
SEATING 6 sq. ft. Per.	1194	150	$179,100	
CIRCULATION (20%)	238	150	35,700	
				$202,150

PRODUCTION SPACES				
STAGE 60'X 30'	1800	150	$270,000	
GROUP DRESSING ROOM (2)	800	90	72,000	
TOILETS FOR DR. RM.(2)	300	90	27,000	
PRODUCTION OFFICES (2)	240	90	21,600	
BACKSTAGE LAVATORIES	64	90	5,760	
RECEIVING & HOLDING	200	70	14,000	
STORAGE	400	70	28,000	
COSTUME WORKROOM	300	75	22,500	
CIRCULATION (20%)	820	90	73,800	
				$534,660

BLACK BOX EXPERIMENTAL THEATER	SQ. FT.	UNIT COST	ESTIMATED CONSTR. COST	
THEATER SPACE 50´X 50´	2500	$150	$375,000	
PRODUCTION GALLERY (200´X 4´)	800	90	72,000	
PRODUCTION CIRCULATION (200´X 8")	1600	80	128,000	
GROUP DRESSING ROOM (2)	800	90	72,000	
TOILETS FOR DR. RM. (2)	300	90	27,000	
PRODUCTION OFFICES (2)	240	90	21,600	
BACKSTAGE LAVATORIES (2)	64	90	5,760	
RECEIVING & HOLDING	200	70	14,000	
STORAGE	400	70	28,000	
COSTUME WORKROOM	300	75	22,500	
CIRCULATION (30%)	2161	90	194,490	
SUBTOTAL	21,406			$960,350
ALLOWANCE FOR CONTINGENCY AND LAYOUT (10%)	2,140			
MECHANICAL (20%)	4,280	200	1,284,000	
				$1,284,000
			TOTAL	* $3,826,460

* DOES NOT INCLUDE THEATRICAL EQUIPMENT AND FURNISHINGS OR PROFESSIONAL FEES AND CONSTRUCTION MARKUPS.

THEATRICAL EQUIPMENT AND FURNISHING

SEATS

DANCE THEATER 199 @ 135	$26,865	
BLACK BOX 199 @ 60	11,865	
RISERS FOR THE BLACK BOX SEATING	60,000	
		$98,805

STAGE RIGGING AND DRAPERIES

DANCE THEATER	$40,000	
BLACK BOX	15,000	
		$55,000

PERFORMANCE LIGHTING

DANCE THEATER	$250,000	
BLACK BOX	200,000	
INSTALLATION FOR ABOVE	200,000	
		$650,000

SOUND/MONITOR/PAGE/INTERCOM ETC.

DANCE THEATER	$120,000	
BLACK BOX	120,000	
INSTALLATION FOR ABOVE	100,000	
		$340,000

FURNISHINGS

49, 222 @ 5 Sq. ft.	$246,110	
TOTAL		$1,389,915

Dallas Arts District

Project Data

Component—Income Generating	First Phase 1984 Completion	Profile at Build Out
Office	1,300,000 sq ft	12,800,000 sq ft
Hotel		1,250 rooms
Restaurants		207,000 sq ft
Retail		294,000 sq ft
Component—Arts/Culture/ Open Space		
Dallas Art Museum	210,000 sq ft	210,000 sq ft
Morton H. Meyerson Symphony Center		260,000 sq ft
Dallas Theater Center	20,000 sq ft	20,000 sq ft
Other		
Public Parking		1,651 spaces
Acreage		617 acres
Gross Building Area	1,520,000 sq ft	14,971,000 sq ft
Location	Downtown Dallas	
Master Developer	Various separate ownerships	
Master Planner/Urban Designer	Sasaki Associates, Inc., Watertown, Mass.	
Development Period		Through 2000
Estimated Total Development Costs (1984 dollars)		$1.6 billion

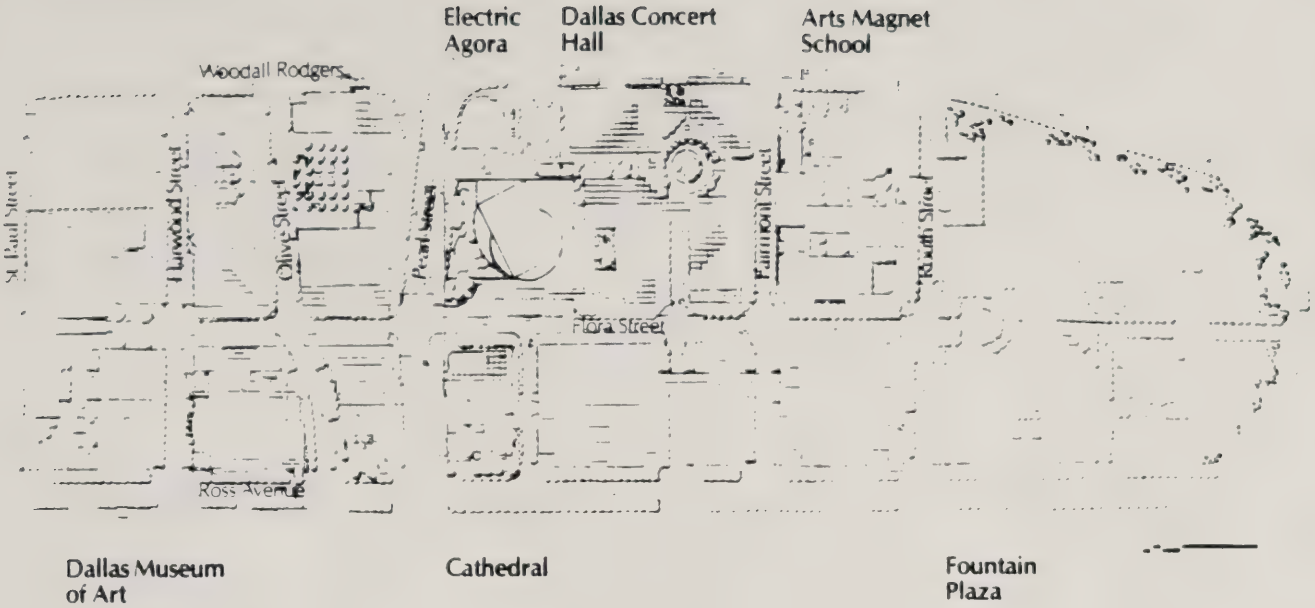
Dallas Arts District
Development Cost Summary

Development Costs*— Income Generating	Total	Private	Public
Office	$1,280,000,000	$1,280,000,000	
Hotel (1,250 rooms)	168,800,000	168,800,000	
Restaurants	20,700,000	20,700,000	
Retail	29,400,000	29,400,000	
Subtotal	$1,498,900,000	$1,498,900,000	
Development Costs— Arts/Culture/Open Space			
Dallas Museum of Art	$ 52,400,000	27,600,000	$ 24,800,000
Morton H. Meyerson Symphony Center	75,000,000	39,000,000	36,000,000
Dallas Theater Center	1,300,000	1,300,000	
Street Improvements	42,900,000	9,600,000	33,300,000
Subtotal	$ 171,900,000	$ 77,500,000	$ 94,100,000
Other			
Parking 1,651 public spaces	$ 20,400,000		$ 20,400,000
TOTAL	$1,690,900,000	$1,576,400,000	$114,500,000
Other Possibilities			
Residential	$ 162,500,000	$ 162,500,000	
Performing Arts (opera, theater)	100,800,000	39,500,000	$ 61,300,000

*Projected as of 1982 by Halcyon, Ltd.

Source: Dallas Central Business District Association
Keyser Marston Associates

Dallas Arts District

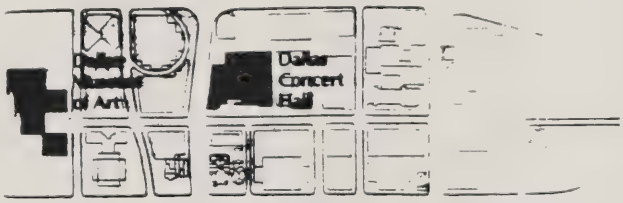


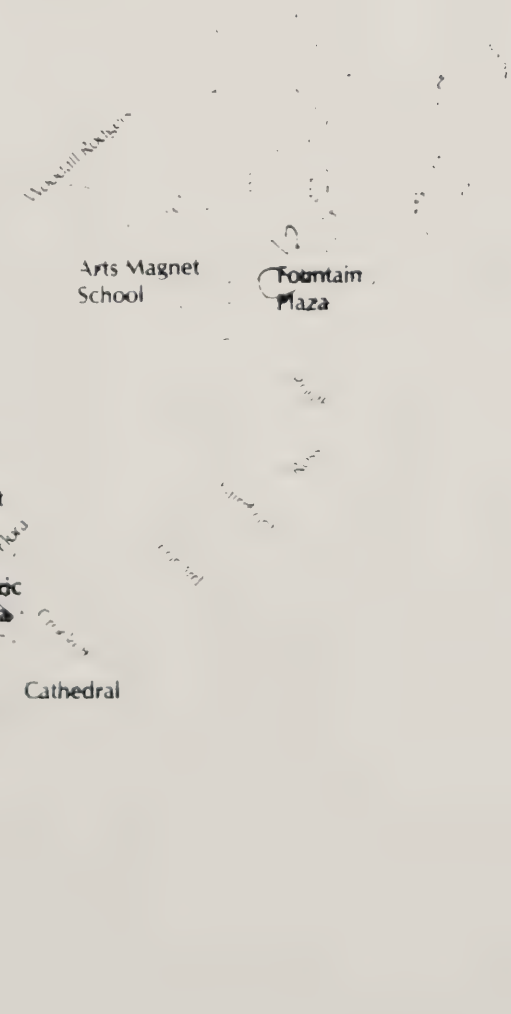
Retail concept plan establishes Flora Street as the focus for the Dallas Arts District. Extending the length of the district, the street features three distinct zones in which retail and food service activities are tied thematically to the prime cultural attractions.

Museum Crossing, focused on the Dallas Museum of Art, will be a collection of boutiques, galleries and art-oriented shops.

Concert Lights, centered on the Dallas Concert Hall, offers theater-oriented restaurants, bistros, cafes and clubs.

Fountain Plaza, adjacent to the Arts Magnet School, creates a Left Bank artists' quarter ambiance, with gourmet shops, bakeries, produce vendors and cafes.





Pittsburg Cultural District

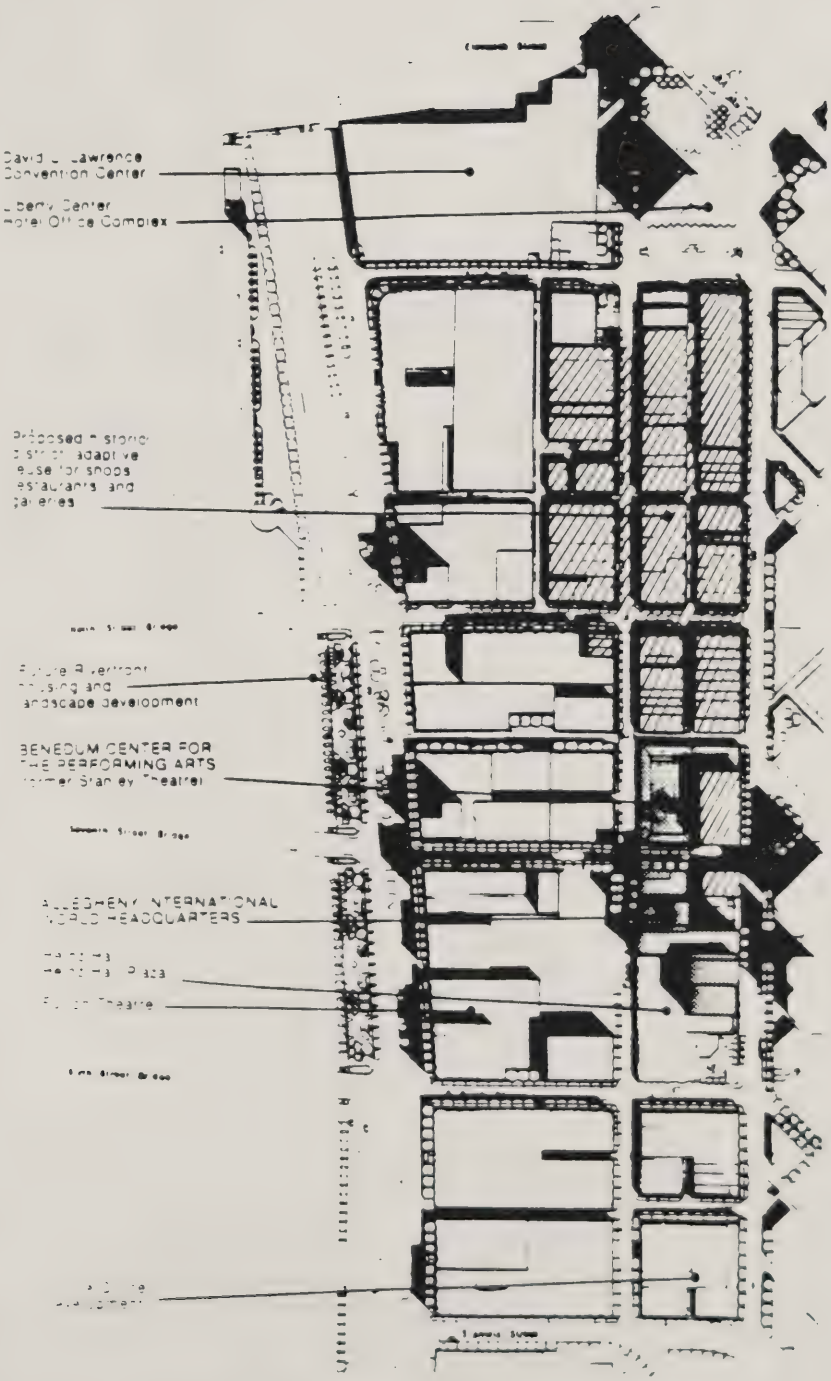
Project Data

Physical Configuration Component—Income Generating	Phase I	Profile at Build out
Allegheny International (total)	650,000 sq ft	1,300,000 sq ft
Office (net)	530,000 sq ft	1,080,000 sq ft
Retail restaurant (floors 1 & 2)	30,000 sq ft	60,000 sq ft
Future development in district		
Office retail residential hotel parking		2,000,000 sq ft
Component—Arts/Culture/ Open Space		
Heinz Hall	2,847 seats	2,847 seats
Heinz Hall Plaza	12,000 sq ft	12,000 sq ft
Benedum Center for the Performing Arts	2,800 seats	2,800 seats
Allegheny International Plaza	10,000 sq ft	10,000 sq ft
Future development		
Fulton Theater		1,600 seats
Other Theaters (1-3)		600-1,000 seats
Open Space		12,000 sq ft
Other		
Parking	90 spaces	690 spaces
Location	Downtown Pittsburgh	
Floor Area Ratio	15 (with additional transfer of development rights)	
Development Period	Phase I—1984-86 Phase II—1987-89	
Estimated Total Development Costs	Phase I—$130 million Phase II—$100 million Long term—$300 million	
Development Participants	Allegheny International Realty Development Company Lincoln Property Company Howard Heinz Endowment	
Project Architects	Kohn Pedersen Fox Associates—Allegheny International Building MacLachlan Cornelius & Filoni—Benedum Center	

Source: Buckhurst Fish Hutton & Katz

Pittsburgh Cultural District
Development Costs Summary

	Total	Public	Private
Allegheny International Office Complex	$200 million	$8.5 million	$191.5 million
Benedum Center for the Performing Arts	37 million	16 million	21 million
Heinz Hall	14 million		14 million
Heinz Hall Garden Plaza	2 million		2 million
Future Theater Development	20 million (est.)		


David L. Lawrence Convention Center
Liberty Center Hotel/Office Complex
Proposed historic district adaptive reuse for shops restaurants and galleries
Future Riverfront housing and landscape development
BENEDUM CENTER FOR THE PERFORMING ARTS
former Stanley Theatre
ALLEGHENY INTERNATIONAL WORLD HEADQUARTERS

Illustrative plan of the proposed cultural district, showing potential development of theatre, commercial, office, hotel, and landscape improvements.

California Plaza

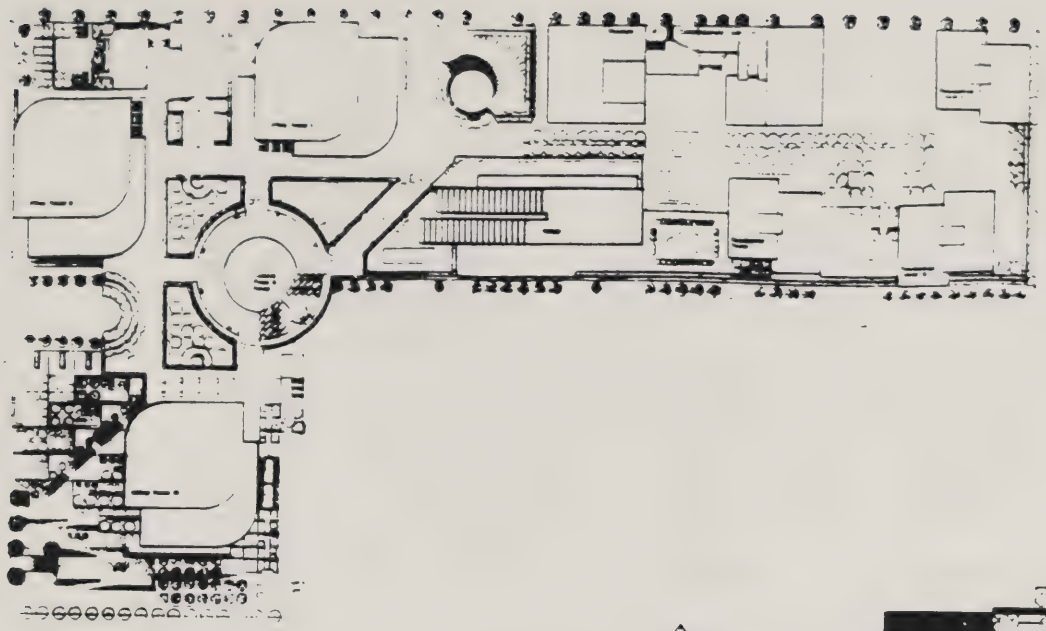
Project Data

Physical Configuration (in sq. ft.) Component—Income Generating	Phase I	Phase II	Phase III	Total
Office gross	1,013,231	1,500,000	1,100,000	3,613,231
(net)	(936,864)	(1,300,000)	(953,000)	(3,189,864)
Residential				750 units
Retail/Other Commercial	36,000	80,000	60,000	176,000
Hotel		450 rooms		450 rooms
Multiplex Cinema		25,000		12 theaters
Component—Arts/Culture/Open Space				
Museum of Contemporary Art	100,000			100,000
The Dance Gallery		72,284		72,284
Park and Open Space	2.1 acres	2.0 acres	1.4 acres	5.5 acres
Performance Plaza				
Angel's Flight Funicular				
Angel's Flight Museum				
Other				
Parking	1,170 spaces			4,650 spaces
Metro Station				
Acreage				11.5 acres
Gross Building Area	1,217,000			4,700,000
Floor Area Ratio (FAR)	10.2			8.2
Development Period	1983–85			early 1990
Master Developer	Bunker Hill Associates, a general partnership consisting of Metropolitan Structures and Cadillac Fairview California, Inc. The limited partners are Shapell Industries, Inc., and Goldrich Kest & Associates. Metropolitan Structures is the managing partner.			
Estimated Total Development Costs (1984 dollars)	$205 million			$1.02 billion

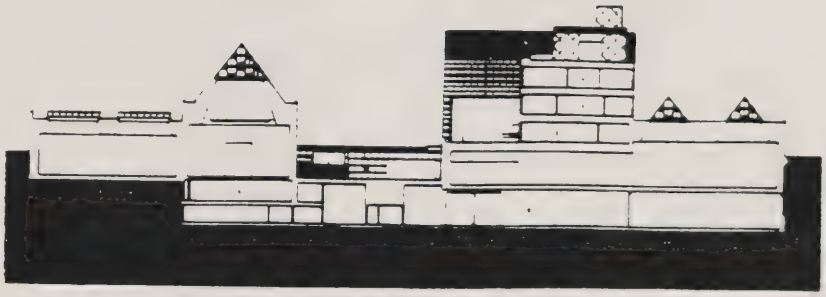
California Plaza
Order of Magnitude Development Cost Summary
(1984 dollars)

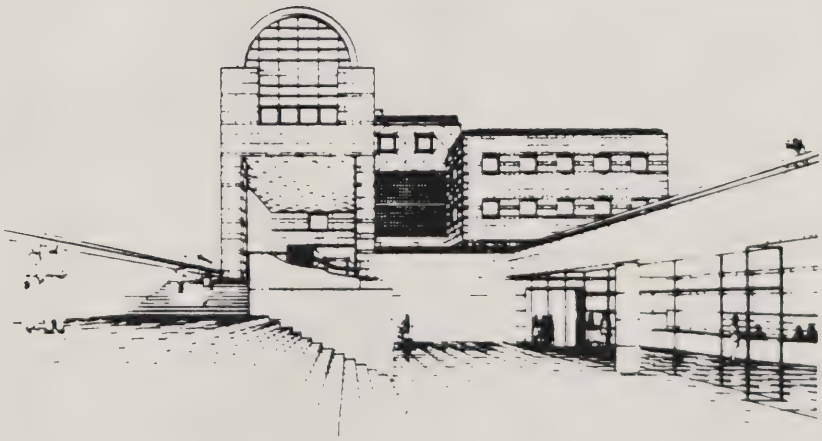
Development Costs—Income Generating Uses	Total
Office	$720,000,000
Residential	110,000,000
Retail/Other Commercial	10,000,000
Hotel	50,000,000
Parking	90,000,000
Subtotal	$980,000,000
Development Costs—Arts/Culture/Open Space	
Museum of Contemporary Art	$ 23,000,000
Central Performance Plaza	5,000,000
Angel's Flight Cultural Museum	2,000,000
Urban Park/Open Space	10,000,000
Subtotal	$ 40,000,000
TOTAL DEVELOPMENT COST BY DEVELOPER	$1,020,000,000
Bella Lewitzky Dance Gallery	$ 12,000,000
TOTAL DEVELOPMENT COST	$1,032,000,000

Source: Keyser Marston Associates
Bunker Hill Associates



Master plan of California Plaza at Bunker Hill.

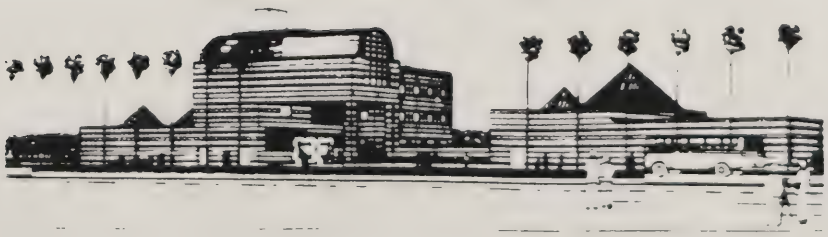




Section of the Museum of Contemporary Art.

Museum Court. The Museum of Contemporary Art.

The Museum of Contemporary Art. Arata Isozaki, Architect.



Horton Plaza

Project Data

Physical Configuration Component—Income Generating	Completion	Profile at Build Out
Retail—Department Stores		
Mervyn's	83,000 sq. ft	83,000 sq. ft
Robinson's	127,000 sq. ft	127,000 sq. ft
The Broadway	138,000 sq. ft	138,000 sq. ft
Nordstrom	142,000 sq. ft	142,000 sq. ft
Retail—Shops, Restaurants	403,000 sq. ft	403,000 sq. ft *
Office		300,000 sq. ft
Hotel—Omni International (being developed by separate developer)	450 rooms	450 rooms
Component—Arts/Culture/ Open Space		
Two Performing Arts Theaters	796 seats	796 seats
Rehab of Balboa Theater for San Diego Art Center		100,376 sq. ft.
Open-Air Mall		
Other		
Parking	2,800 spaces	2,800 spaces
Acreage	11 acres	11 acres
Location	Downtown San Diego	
Development Period	1982–85	late 1980s
Estimated Total Development Costs	$220 million	$250 million
Master Developer	Ernest W. Hahn, Inc. (does not include Balboa and Omni Hotel)	
Master Planner/Architect	The Jerde Partnership	

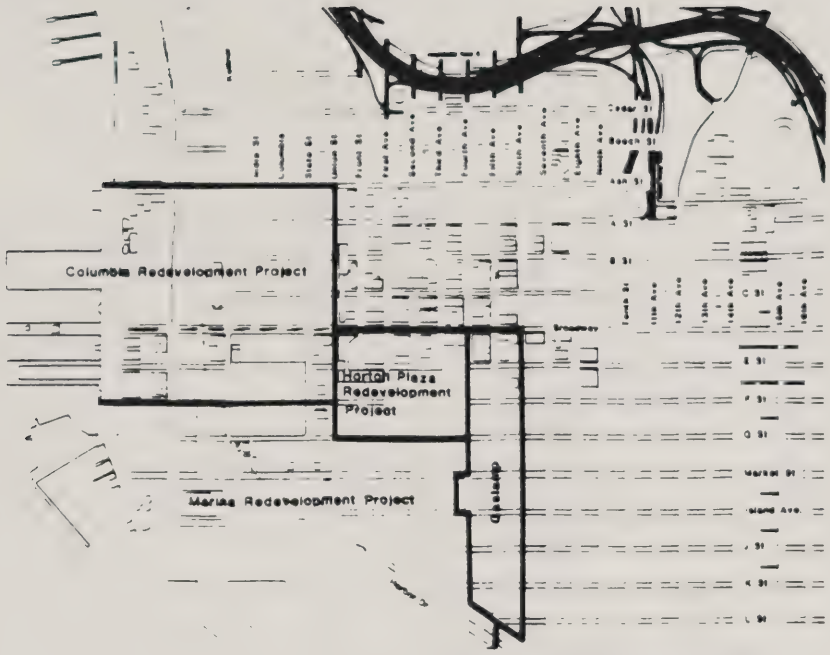
*Includes 34,000-square-foot, 7-screen United Artists Theatre and also the two performing arts theaters, which total about 34,000 sq. ft.

Source: Centre City Development Corporation
Ernest W. Hahn Company

Horton Plaza
Development Cost Summary

	Private	Public
Retail and Parking	$136 million	
Hotel	45 million	
Office	30 million	
Site		$25.5 million
Site Improvements		7.5 million
Theaters	1 million	4.0 million
	$212 million	$37.0 million

Source: Centre City Development Corporation



Map of downtown San Diego showing Horton Plaza and redevelopment area.

Model of Horton Plaza.

Map of Horton Plaza complex.

Keeping Diversity in the Theater District

By MARK McCAIN

In an 11th hour effort to reshape more than a dozen skyscrapers envisioned for Manhattan's theater district, city planners have drafted several zoning amendments including a mandate to set aside 5 percent of all new floor space for "entertainment-related uses."

The amendments would help protect essential elements of the theater district that civic groups have long accused the city of ignoring — rehearsal studios, cabarets and theatrical supply houses.

"The city is finally focusing on the essential character of the district — entertainment — and recognizing in its analysis that there's a clear danger of ending up with just another office park," said Kent Barwick, president of the Municipal Art Society of New York. "We are grateful for this proposal, but certainly much more needs to be done to make sure we don't destroy one of New York's most important cultural and economic assets."

At a public hearing before the City Planning Commission on Dec. 13, developers are expected to testify on the proposal and announce revised their projects' scales.

Theater advocates most likely will support the plan while arguing that the city should be even more aggressive in protecting the theater district from an onslaught of skyscrapers.

Besides mandating space for entertainment uses, the amendments would:

¶Require stores on the side street frontage of new buildings, in addition to the avenue frontage, as currently required.

¶Lengthen the approval process for demolition of existing theaters.

¶Eliminate the zoning bonus of extra floor space when a developer includes a theater in a new building. (No developer has requested such a bonus for more than a decade.)

The proposal comes at a crucial time for the targeted area, which runs from 43d to 50th Street along the Broadway corridor.

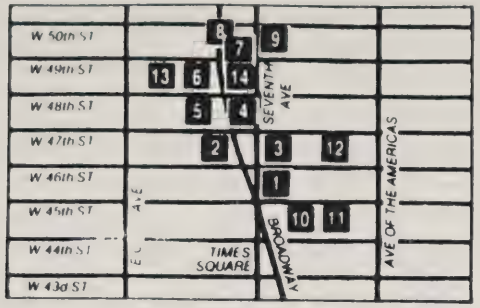
An approaching deadline for a zoning bonus has spurred more than a dozen developers to move into the area — buying property and drafting blueprints for more than seven million square feet of office and hotel space.

Most intend to complete foundation work by next May 13 when a bonus allowing 20 percent more floor space expires. If the amendments are approved, they would be added to the rules each developer must follow to obtain the extra space.

"The amendments are part of a larger effort by the city to maintain a certain scale and character in the theater district," said John Phillips, an urban designer with the city's Department of Planning.

Previously, the city concentrated on protecting the visual excitement of the theater district — by mandating tapered skyscrapers and by requiring developers to embrace the Times Square area's tradition of flashy billboards, neon signs and marquees.

Office Projects in Theater District



Area affected by proposed zoning changes

	Address	Developer	Projected Completion	Square Feet
1	1540 Broadway	Eichner/VMS Realty	1989	450,000
2	1551 Broadway	Rubenstein Klein Realty	1990	350,000
3	1562 Broadway	Larry Silverstein	1990	400,000
4	1580 Broadway	Sherwood Equities	1989	297,000
5	1585 Broadway	Sutphen Estates/ Solomon Equities	1989	1,200,000
6	1591 Broadway	Zeckendorf	1989	188,000
7	750 Seventh Ave	United Artists/Solomon Equities	1990	506,000
8	1630 Broadway	Stratford Wallace	1991	55,000
9	745 Seventh Ave	Rockefeller Properties	1990	1,340,000
10.	139 W 44th St	Harry Macklowe	1990	597,000
11.	120 W 45th St	Feldman Brothers/ McFarlane Co	1988	412,000
12	114 W 47th St	Seymour Durst	1989	550,000
13.	239 W 48th St.	Jason Carter Associates	1989	50,000
14.	1600 Broadway	Sherwood Equities	1991	520,000

By requiring storefronts on side streets, the Department of Planning hopes to encourage production of new space for ancillary businesses that theaters need, like music stores, costume shops and hardware stores.

All of those support services are essential to developing a production, said Lee Silver, a spokesman for the Shubert Organization, which operates 17 theaters. "You can't run out to New Jersey when you need a costume or a wig."

The amended zoning would require stores to extend along at least a third of each building's side street frontage, and no store could be wider than 40 feet.

Besides not liking the storefront requirement, developers dislike the width limitation because they prefer one or two large retail tenants within a building, rather than several smaller ones.

A building owner would not have to rent the ground floor space to entertainment related tenants, but by doing so, that space would count toward the 5 percent requirement.

In a 1 million square foot skyscraper — a typical size among the current crop of projects — a developer would have to set aside 50,000 square feet of space for entertainment related use. The list of permitted uses includes dance halls, night clubs, television studios, auditoriums and theaters.

The space could be anywhere from a sub basement to the top floor, and the developer could charge market rents. "In no way is this a system of commercial rent control," explained Mr. Phillips.

If a project's zoning lot includes an existing theater, that could be counted toward the 5 percent requirement. Solomon Equities, for instance, would need to provide only 18,000 square feet of entertainment-oriented space within its 1.2 million square foot skyscraper at Broadway and 47th Street because two adjacent theaters are part of the zoning lot.

To become law, the Planning Commission and the Board of Estimate must approve the amendments by November 13. They would apply only until May 13, when the current "West Side Growth Area" zoning regulations expire. The city has not yet drafted replacement regulations.

"Some people contend the changes are being submitted too far along in the process to be fair," said Jack Goldstein, chairman of the planning and zoning committee of Community Board 5. "In our opinion that's nonsense. The city has always said it intended to make sure that healthy redevelopment of the theater district didn't inadvertently destroy the theater and entertainment sectors."

But developers say the amendments could jeopardize some projects. The Durst Organization, for instance, is negotiating with a Wall Street bank to move its headquarters to an office tower that may rise at 120 West 45th Street, east of Seventh Avenue. But the bank dislikes the possibility of a dance hall or a movie theater in the building, according to realty brokers familiar with the negotiations.

"What we're looking at is another layer of arbitrary restrictions and limitations that will make it more difficult to develop property," said Steven Spinola, president of the Real Estate Board of New York, a trade group. "And it's a false solution to the problems that face theater groups."

As Mr. Spinola sees it, the high costs of construction today will effectively exclude theater tenants from new buildings despite the city's efforts to shape the tenant mix through zoning amendments.

But theater activists point out that a developer could fulfill the 5 percent space requirement by incorporating rehearsal space into basement levels that do not command high rents.

Moreover, they say, some types of entertainment related tenants can afford high rents, and their presence will help Times Square retain its vibrant atmosphere.

"These changes would go a long way toward allowing the theater district to accommodate competing interests," said Mr. Goldstein. "Both developers and theater people who have a right historically to consider this area to be their home — would get a fair shake." ■

Cultural District Objectives

1) Add Housing
   - o Taking advantage of Boston Common amenity
   - o Coordinated with existing housing and neighborhoods

2) Create Center of Arts Activities

   a) With new cultural uses near existing major theaters
      - o Add several small and mid-sized performance spaces for Boston's drama, dance and music groups currently without permanent space
      - o Add visual arts exhibit space, art galleries, and more arts-oriented retail
      - o Add more restaurants, cabarets, and other compatible day and evening activities

   b) With a non-profit administrative entity coordinating maintenance, theater operations, public safety, and promotion

   c) With a pedestrian network of active and colorful streets, walkways, and gathering spaces during both day and evening

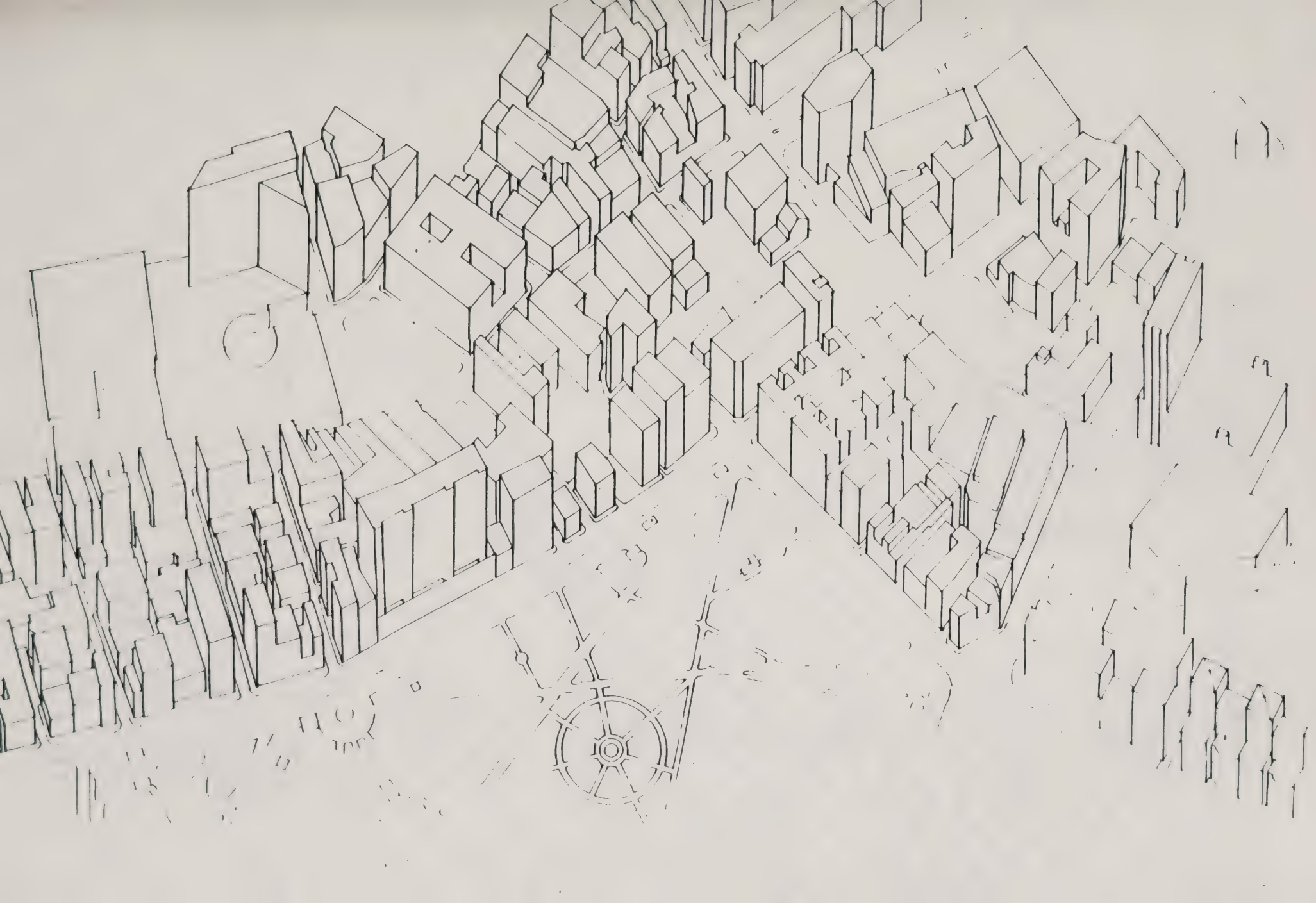
   d) With a coordinated architectural design theme which enhances historic buildings

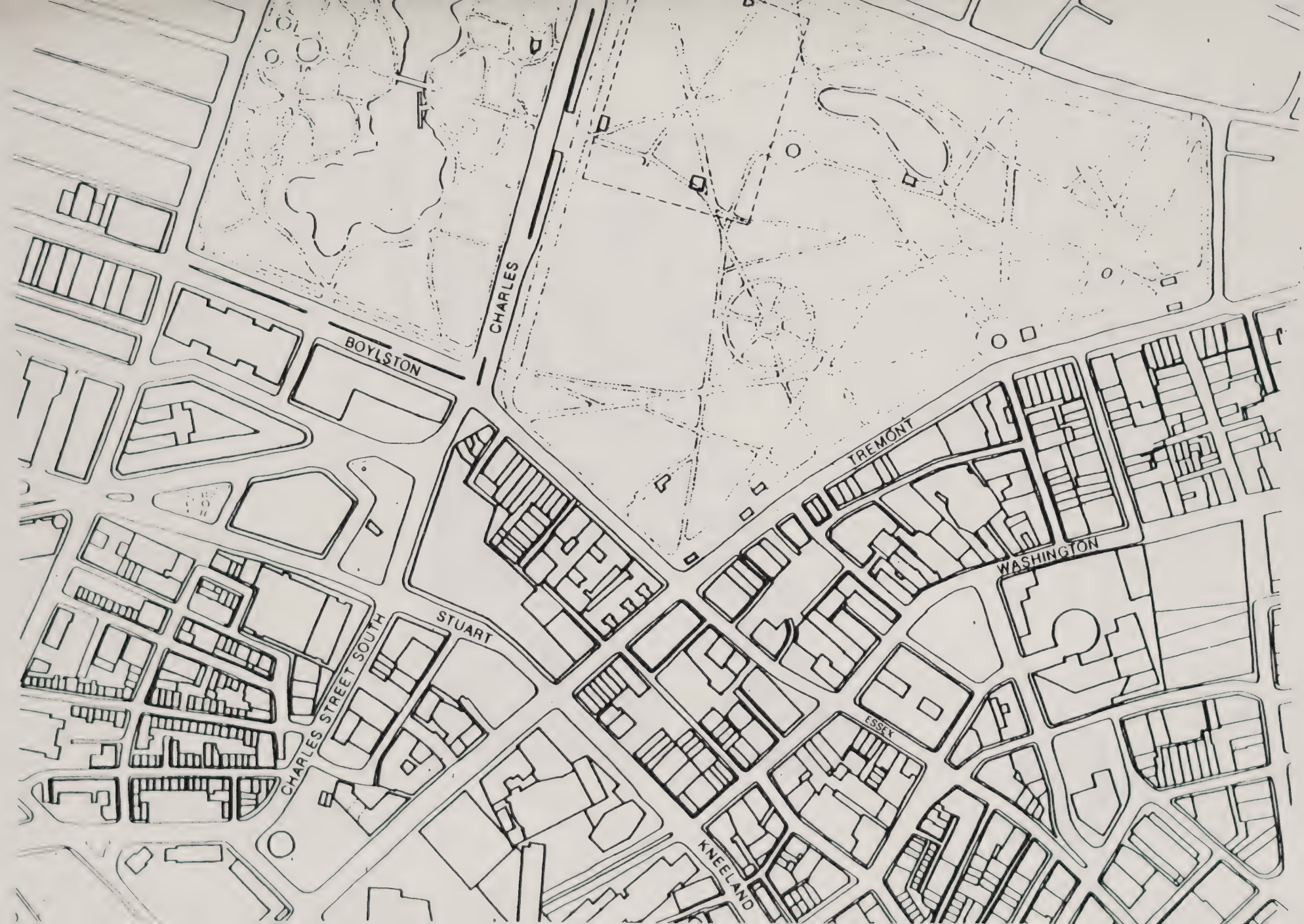
   e) With a coordinated transportation plan which emphasizes public transportation and traffic access away from adjacent neighborhoods

3) Connect to and Protect Adjacent Districts:

   a) Chinatown
   b) Bay Village
   c) Boston Common
   d) South Cove/Tufts/New England Medical Center
   e) Park Square
   f) Downtown Crossing/Financial District
   g) Essex Street/South Station Area

   and other cultural centers city-wide.



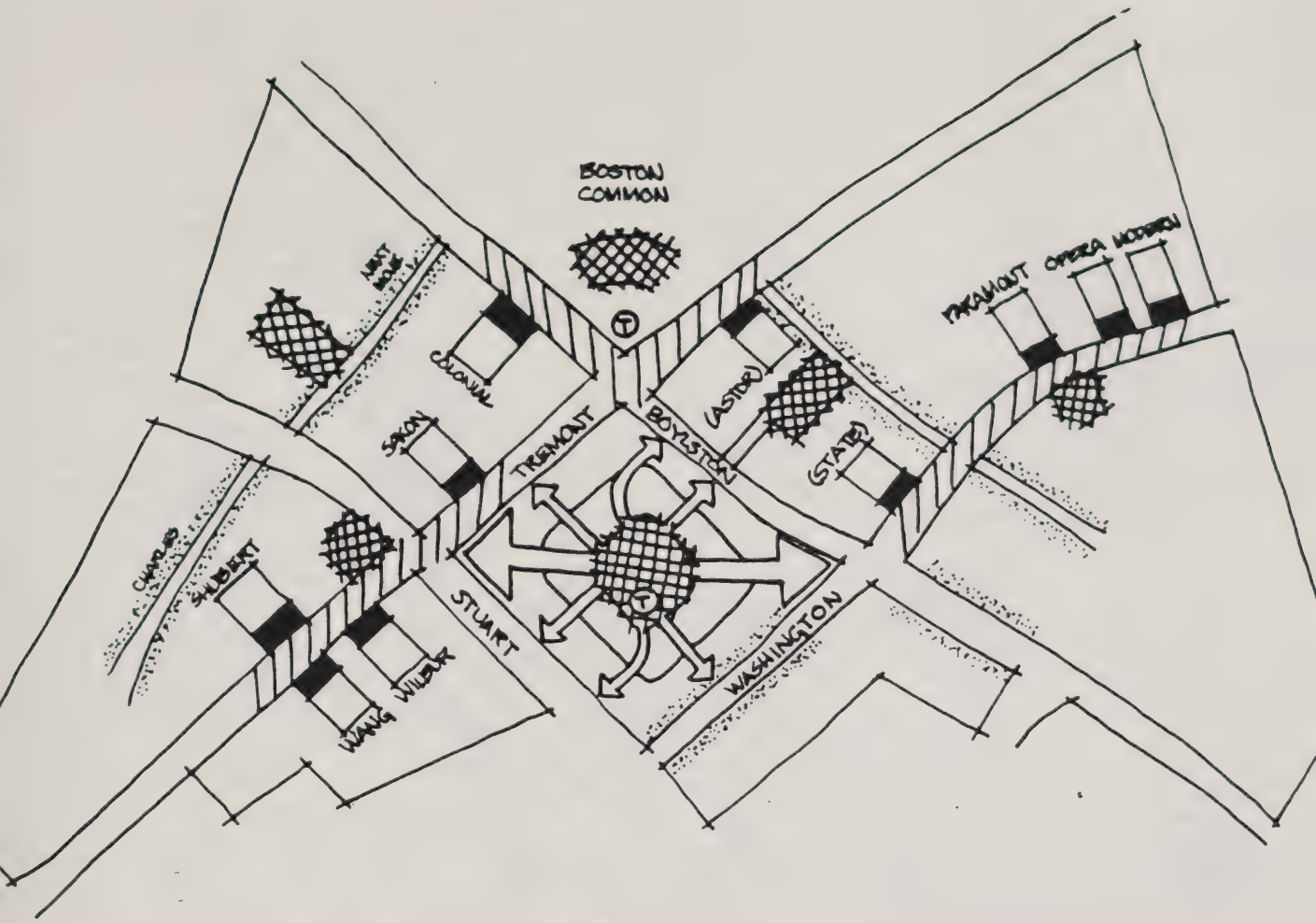

CHARLES
BOYLSTON
TREMONT
WASHINGTON
STUART
CHARLES STREET SOUTH
ESSEX
KNEELAND

Cultural District

Introduction

Boston is one of very few cities which has a concentration of theaters in one district. The goal of the Cultural District Plan is to use this set of active and empty theaters as the basis of a performing and visual arts center to serve Boston and all of New England.

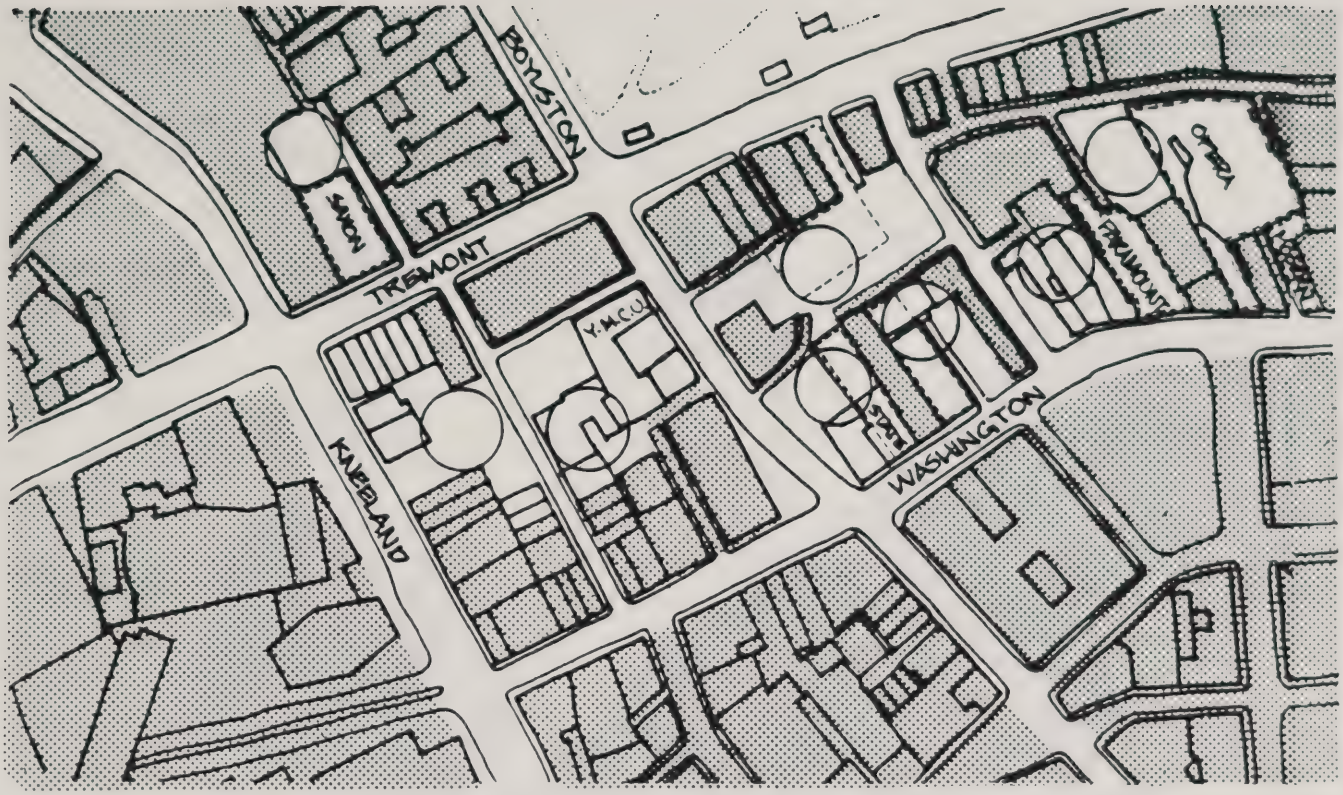
THEATER NETWORK



The Wang Center, Wilbur Theater, Shubert Theater, and the vacant Saxon Theater front on a stretch of Tremont Street with the Colonial Theater around the corner on Boylston Street. One thousand (1,000') feet away, the Opera House is the sole active performance space amidst several vacant theaters along Washington Street. These two groups of major theaters are surrounded by several smaller theaters, restaurants, nightclubs, and arts-oriented retail, as well as sites which provide the potential to add more of this type of use.

The basis of the Cultural District Plan involves the strengthening of these two areas and using the large "Hinge" Block between them to draw the two parts or "wings" together by means of pedestrian connections and focal activities.

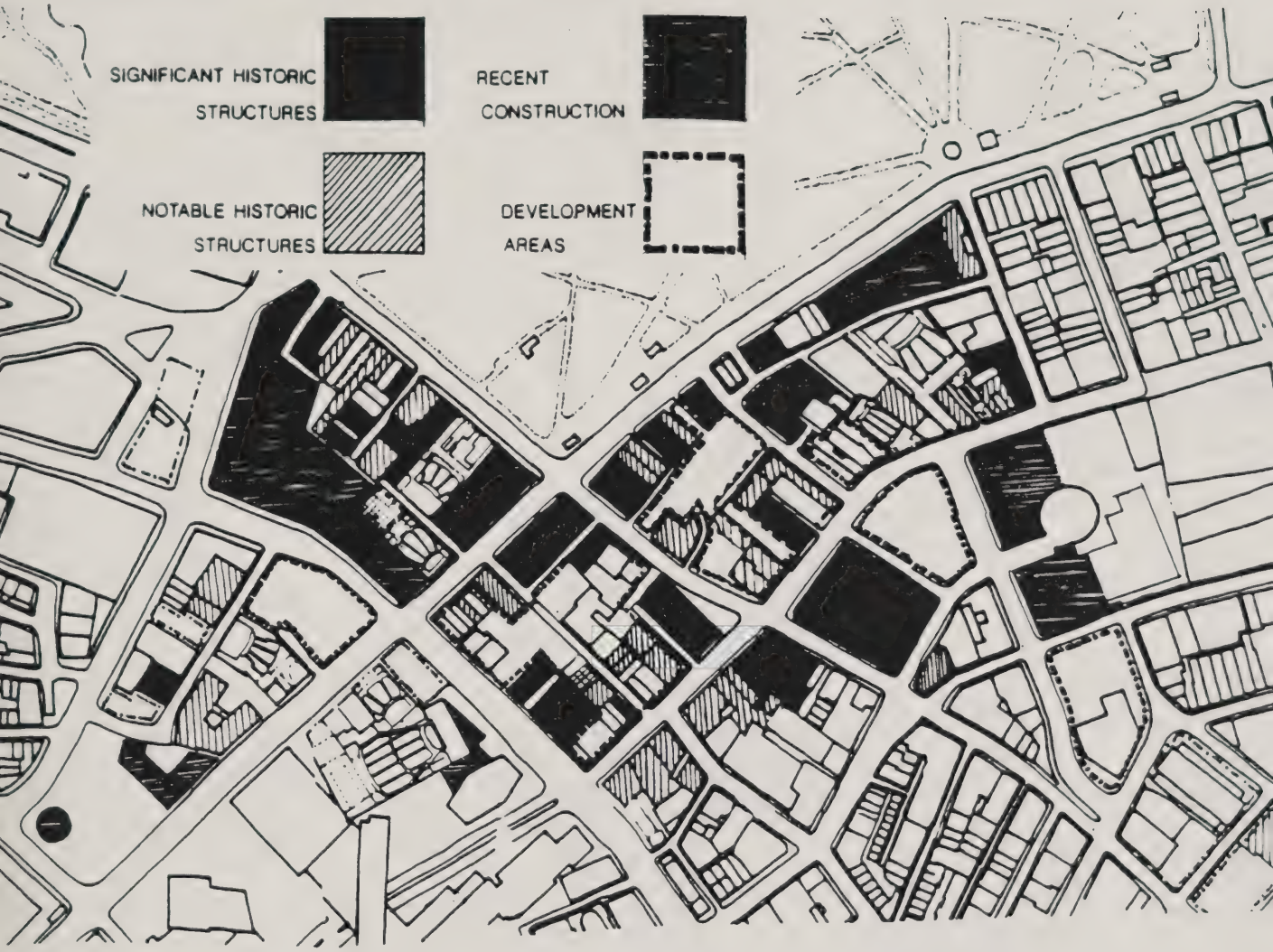
PUBLICLY-OWNED
PARCELS



The blocks within the Cultural District which edge the Boston Common provide several key sites for both major cultural facilities and high-rise housing. While the Interim Planning Overlay District height for the area is 125', there is the potential to allow housing development in exchange for the building or substantial rehabilitation of theaters. Housing towers to perhaps 250' could be set back within the block so as to not adversely affect the scale and daylight of surrounding streets and the Common. The approximately 100' of housing tower above a mixed-use base would provide the private investment contribution which might be matched with public or foundation grants.

Possible sites:

Cultural District
Assets and Development Opportunities



- Existing Theaters
  Active:

Wang Center	4,000 seats	
Opera House	3,200 seats	
Colonial Theatre	1,658 seats	
Shubert Theatre	1,600 seats	
Wilbur Theatre	1,200 seats	
Next Move Theatre	272 seats	
Charles Playhouse	seats	400 upstairs 200 ground 150 below
City Place	100 seats	

Cultural District
Adult Entertainment Zone

In 1974, the City adopted a zoning amendment to create an Adult Entertainment Zone to control the location of these uses within the city. In the interim years the number of adult-oriented enterprises has diminished. Planning for the area must separate the legal "First Amendment" uses from the illegal activities and crime associated with the area. The Cultural District Plan calls for upgrading the Adult Entertainment uses and the streetscape and facades. Successful efforts to enforce drug and prostitution laws are critical to making this a safe and inoffensive part of the Cultural District.

The volume of Adult Entertainment uses is shrinking and property owners on the edges of the area are renovating or building for new commercial uses. Therefore, the Adult Entertainment uses can be concentrated in the stretch south of the Liberty Tree Building. The main circulation pattern of the Cultural District skirts this section.

Cultural District
Transportation

A Transportation Plan will be critical to the success of the Cultural District. Car and truck traffic will need to be handled without having a negative effect on the pedestrian circulation and noise and air quality in the area. Traffic patterns will have to be established for:

- o daytime automobile circulation and parking
- o loading for businesses, theaters, and housing
- o rush hour automobile circulation
- o evening automobile circulation and parking
- o bus service, taxi
- o resident and hotel parking

Tremont and Stuart/Kneeland Streets now serve as the major vehicular streets with Boylston Street feeding into the area from the Back Bay. One of the major transportation issues facing the area concerns the question of the desirability of using Essex Street to handle major volumes of regular and rush-hour traffic and its impact on the Cultural District and Chinatown.

The improvement and promotion of Public Transportation Access will have to be a priority of the Cultural District. Green and Orange Line Stations at its center and nearby Red Line Stations offer the opportunity for large numbers of Cultural District workers and visitors to arrive by subway rather than automobile.

Cultural District
Assets and Development Opportunities

- Existing Theaters
  Active:

Wang Center	4,000 seats
Opera House	3,200 seats
Colonial Theatre	1,658 seats
Shubert Theatre	1,600 seats
Wilbur Theatre	1,200 seats
Next Move Theatre	272 seats
Charles Playhouse	196 seats
City Place	100 seats

  Inactive:

State Movie House	1,100 seats
Saxon Theater	1,000 seats
Paramount Movie House	? seats
Modern Theater	? seats
Essex Cinema (Essex)	? seats
Steinert Concert Hall	300 seats

  Within Adult Entertainment Zone:

Gaiety Theater (Publix)	? seats
Olympia Theater (Pilgrim)	? seats
Globe Theater (Center)	? seats
Stuart Theater (Pussycat)	250 seats

- New Mixed-Use Buildings
- Notable Buildings
- Buildings of Historic Significance
- Potential Development Areas
- Many existing Viable Uses including Housing, Y.M.C.U., Offices, Retailers, and Restaurants

CULTURAL DISTRICT/OBJECTIVES

1. ARTS FACILITY DEVELOPMENT
   - Nine new performing arts facilities (small facilities for non-profit dance, music and theatre)
   - Arts support space (approximately 100,000 square feet for rehearsal, administration, storage and shop)

2. MANAGEMENT
   - Coordinated district maintenance, operation and promotion
   - Public safety

3. LAND USE
   - Concentration of arts-related uses (including art galleries and art supply stores)
   - Evening activity
   - Mixed-use (housing, retail, office)

4. PUBLIC SPACE
   - Attractive pedestrian network
   - New and improved interior and exterior public spaces

5. DESIGN/DEVELOPMENT
   - Historic preservation
   - Appropriate distribution of uses
   - Thematic facade design
   - Massing compatible with adjacent public spaces (such as Common and Public Garden) and historic buildings

** For staff use only

Cultural District
Performing and Visual Arts Facilities
Preferred Alternative

Existing Theaters

1.	Charles Playhouse	400 seats, 200 seats, 150 seats
2.	Shubert Theater	1,600 seats
3.	Wang Center	4,000 seats
4.	Wilbur Theater	1,200 seats
5.	Next Move Theater	272 seats
6.	Colonial Theater	1,650 seats
7.	Opera House	3,200 seats

Vacant Buildings to be Renovated

A.	Saxon (Majestic)	for 799 seat proscenium theater
B.	Publix (Gaiety)	for fine arts center's international film cinema
C.	Pilgrim Theater	for Asian performing arts center (now X-rated films)
D.	Essex Theater	for 199 seat dance theater and for 199 seat experimental theater
E.	Paramount Theater	for dance club/cabaret
F.	Modern Theater	for 400 seat concert hall
G.	Liberty Tree Halls	for studio/rehearsal space
H.	Former Power Station	for studio/rehearsal space

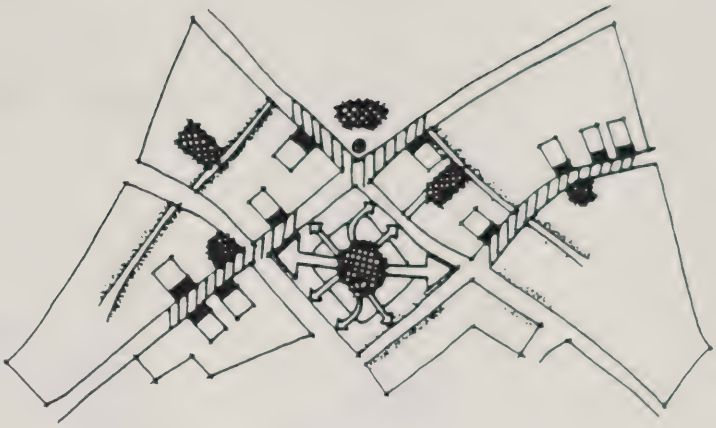
New Facilities to be Constructed

a.	Shubert Parking Site	for 199 seat experimental theaters
b.	Hinge Block parcels	for several visual arts exhibit spaces
c.	Parcel 30	for 499 seat dance theater and for 400 seat flex-space theater
d.	Hayward Place Site	for 200 seat concert hall

PREFERRED ALTERNATIVE

Cultural District Components

1. Main Streets with Major Theaters - "Great White Ways"
2. Small Streets with small and experimental theaters, cabarets, nightclubs - "off-Broadway"
3. Public Gathering Places - open and glass-covered public spaces
4. Connectors - major streets connecting adjacent districts
5. Central Focus - "Hinge Block"



1. Main Streets

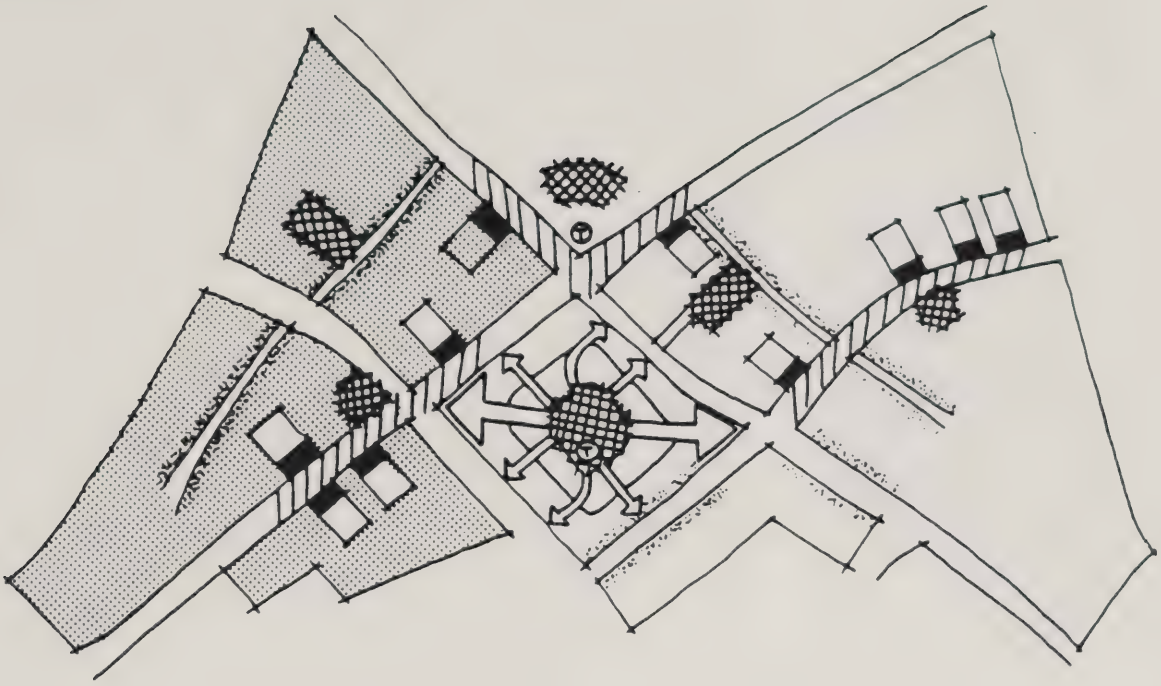
2. Small Streets

3. Public spaces

4. Connectors

5. Central Focus

Cultural District



A. West Wing

1. Main Street - Tremont Street

   - Wang Center, Shubert, Wilbur, renovated Saxon theaters
   - Shubert Parking Lot site for major retail facility, perhaps design arts/folk arts "bazaar"

2. Small Street - Boylston Place/Warrenton Street

   - Next Move Theater, Charles Playhouse, Comedy Stop, Comedy connection, nightclubs, restaurants, perhaps new "black box"
   - New 200 seat theater, Shubert parking lot site facing Warrenton

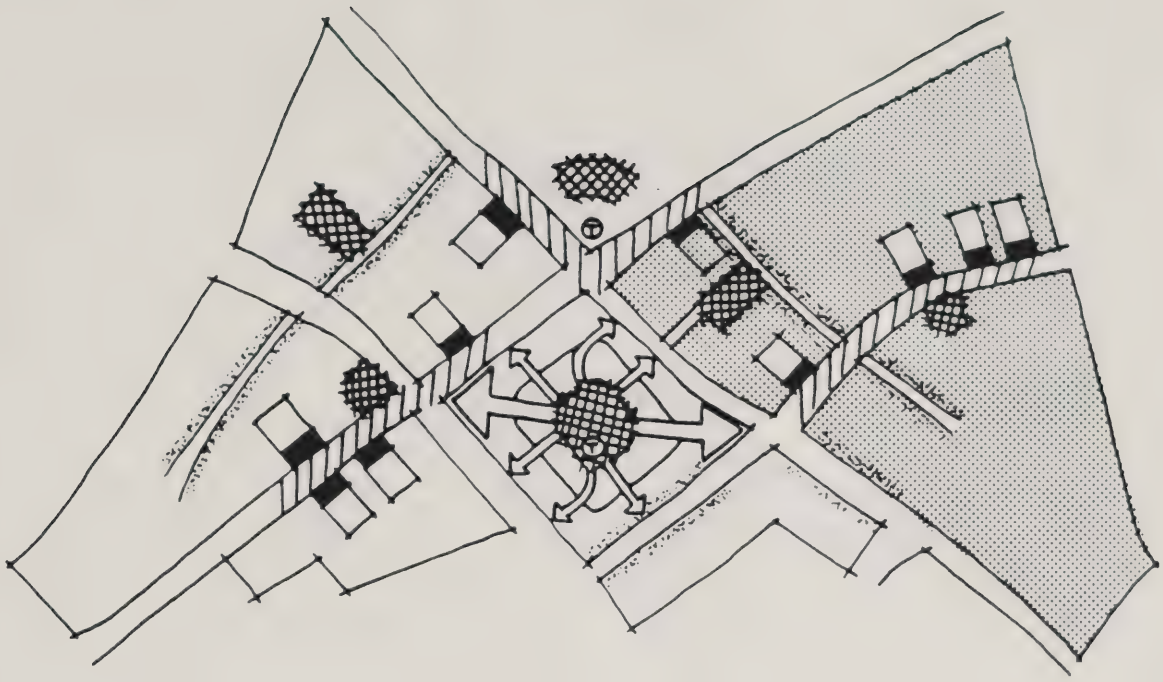
3. Public Gathering Places

   - City Place Atrium
   - New park and atrium corner Stuart and Tremont

4. Connectors

   - Stuart, Kneeland, Boylston, Tremont Street

Cultural District



B. East Wing

1. Main Street - Washington Street

   - o Opera; renovated Paramount; renovated Modern, State, and/or new theaters
   - o Hayward Parking Lot site for major retail facility, perhaps fashion department store

2. Small Street - through Parcel 30 and Hayward Place

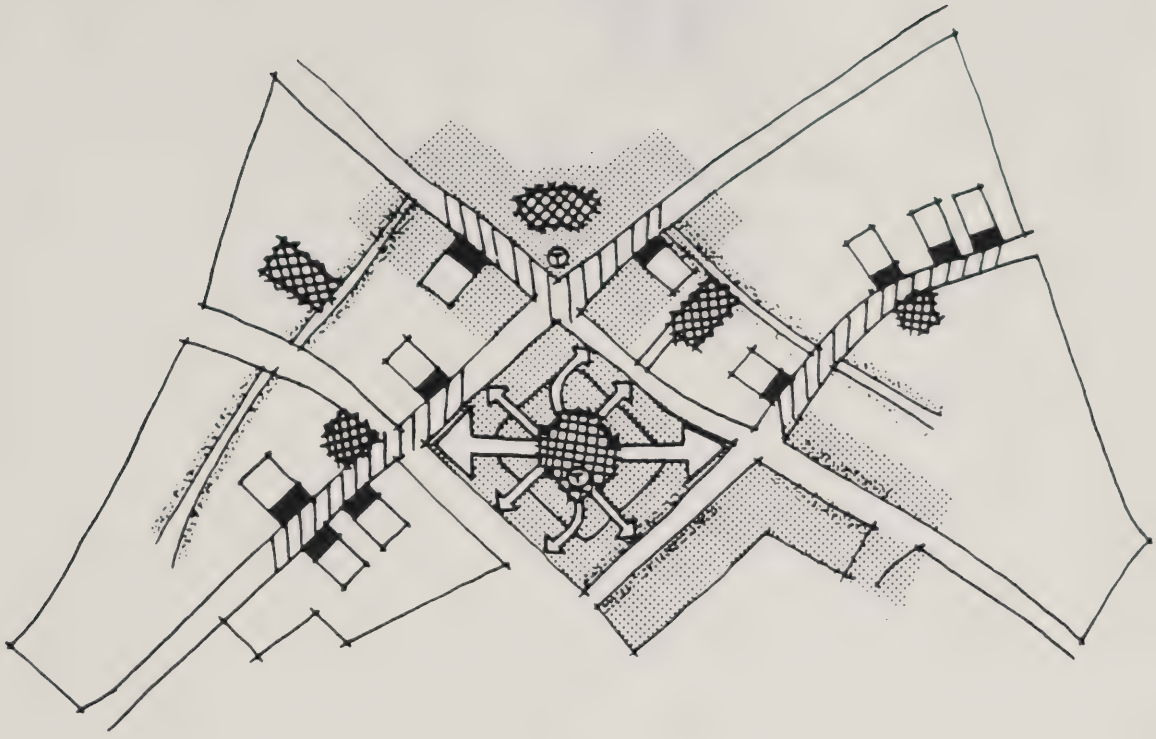
   - o New "block boxes", nightclubs, cabarets in Parcel 30
   - o New 200 seat theater Hayward Parking lot site facing Hayward Place
   - o Renovated half of Essex Street theater with entrance on Hayward Place

3. Public Gathering Places

   - o Courtyard/atrium in Parcel 30
   - o New park and atrium corner Washington and DeLaFayette
   - o Park addition to Washington/Tremont Intersection

4. Connectors
   Boylston, Washington, DeLaFayette

Cultural District



C. North "V" Main Street - corner of the Common

1. Boylston Street - Colonial Theater

2. Tremont Street - replace Astor Theater

D. South "V" Small Streets corner Washington and Essex

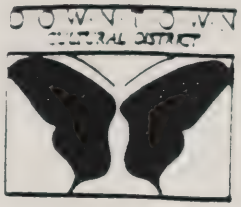
1. Essex Street-Asian Cultural Uses including cinema, performing arts center on Phillips Square, and shops as entryway to Chinatown

2. Lower Washington Street - upgraded Adult Entertainment uses

E. "Hinge Block" - Central Focus

- Major public gathering space, Orange Line Station

- Administrative offices for Cultural District and Arts Groups;
- Film Festival, Museum of Fine Arts;
- New YMCU facilities



Cultural District Plan

Cultural District
Arts Facilities Program

1) Major Performance Facilities

a) Existing Large Commercial Theaters

o Wang Center	4,000 seats
o Opera House	3,200 seats
o Colonial Theatre	1,658 seats
o Shubert Theatre	1,600 seats
o Wilbur Theatre	1,200 seats

b) New or Renovated Mid-Size Facilities Needed:

o Proscenium Theater	799 seats
o Dance Theater	499 seats
o Concert Hall	400 seats
o Flex-space Theater	399 seats

2) Smaller Performance Facilities

a) Existing

o Next Move Theatre	272 seats
o Charles Playhouse	196 seats

b) New or Renovated Small Facilities Needed:

o Dance Theater	199 seats
o Concert Hall	200 seats
o Two "Black Box" Theaters	199 seats
o One "Black Box' Theater	199 seats

3) New Visual Arts Facilities

- o Two satellite galleries for the Boston Museum of Fine Arts and the Institute of Contemporary Art totaling 3,000 to 4,000 square feet each
- o Four membership galleries for organizations such as the Boston Visual Artists Union totaling 1,500 to 2,000 square feet each
- o Eight commercial galleries totaling 1,500 to 2,000 square feet each

4) Other Facilities

a) Existing

- o Y.M.C.U.
- o City Place
- o Piano Row music-oriented retail
- o Viable shops and restaurants

b) New or Renovated Space for Arts Facilities:

- o International Film Festival Cinemas
- o Asian Performing Arts Center
- o Asian Film Cinema
- o Fine Arts Exhibit Space
- o Cultural District and Arts Organization administrative offices (20-40,000 square feet)
- o Rehearsal and shop/storage space

c) Uses Needed Throughout

- o Restaurants
- o Galleries, design art and folk art retail outlets
- o Art supply stores
- o Arts-oriented office space

5) Other Complementary Uses

- o Housing
- o Hotel rooms and facilities
- o Office
- o Parking
- o Medical/Educational Facilities

6) Public Spaces and Special Events

- o Public gathering places - outdoor, glass-covered, and interior with space for performances and art exhibits and food service

- o Public space planned for both day and evening use, fair and foul weather

- o Public space planned for both everyday use and for special events - First Night, Summer Arts Festival, Chinese Festivals, Holidays, etc.

Cultural District

Cultural Facilities to be added in new or renovated buildings

A) New mid-sized theaters

1)	Proscenium Theater	799 seats	30,000 sq.ft.
2)	Dance Theater	499 seats	19,000 sq.ft.
3)	Concert Hall	400 seats	19,000 sq.ft.
4)	Flex-space Theater	399 seats	17,000 sq.ft.
5)	Asian Performing Arts Center		

B) New small-sized theaters

1)	Dance Theater	199 seats	12,000 sq.ft.
2)	Concert Hall	200 seats	10,000 sq.ft.
3)	Experimental Theater I	199 seats	10,000 sq.ft.
4)	Experimental Theater II	199 seats	10,000 sq.ft.
5)	Experimental Theater III	199 seats	10,000 sq.ft.

C) Fine Arts Facilities

1) Art exhibit space
2) International film cinema

D) Support Facilities

1)	Office space for Cultural District Administrative Agency	20,000 sq.ft.
2)	Office space for 12 arts services organizations	20,000 sq.ft.
3)	Shared office space for 20 arts groups	20,000 sq.ft.
4)	Rehersal Space 10 - 35'x40' 2 - 50'x56' 2 - 22'x22.5'	20,000 sq.ft.
5)	In-district shop and central storage spaces (40' ceiling) (100,000 sq.ft. of storage needed outside district)	20,000 sq.ft.

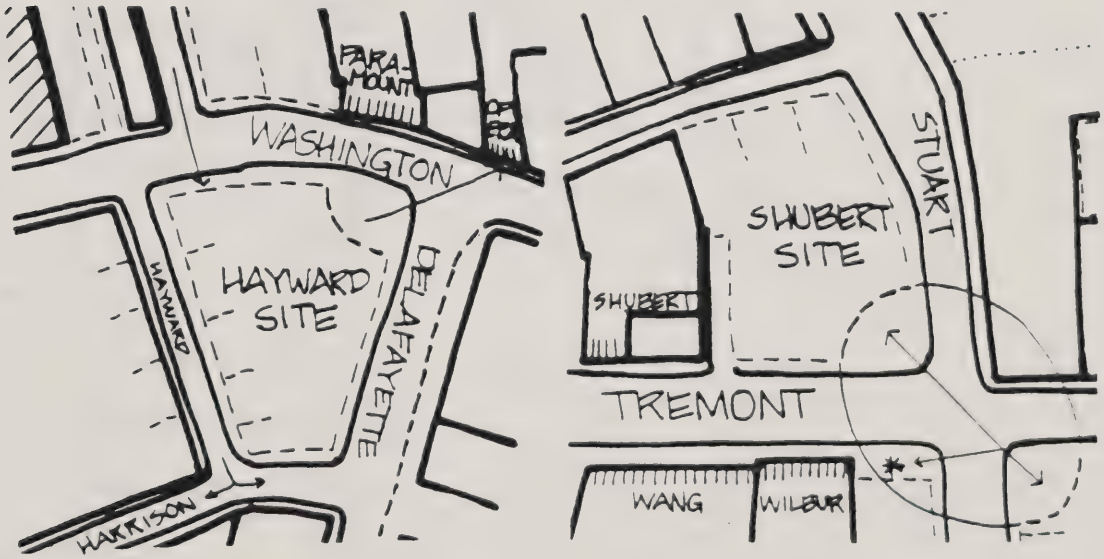
Cultural District

Major Development Sites - Program

C) Hayward Site - Washington, Hayward, Harrison, DeLafayette

1) Add

- Major new fashion department store or other retail magnet or major theater use facing Washington Street
- Park and glass-covered public space with restaurants and cafes at corner of Washington and De Lafayette
- One 200-seat theater and restaurant/cabaret uses along Hayward Place
- Upper floor office and possible hotel use
- Underground parking and loading



D) Shubert Parking Lot Site - Stuart, Warrenton, Tremont, Shubert Theater

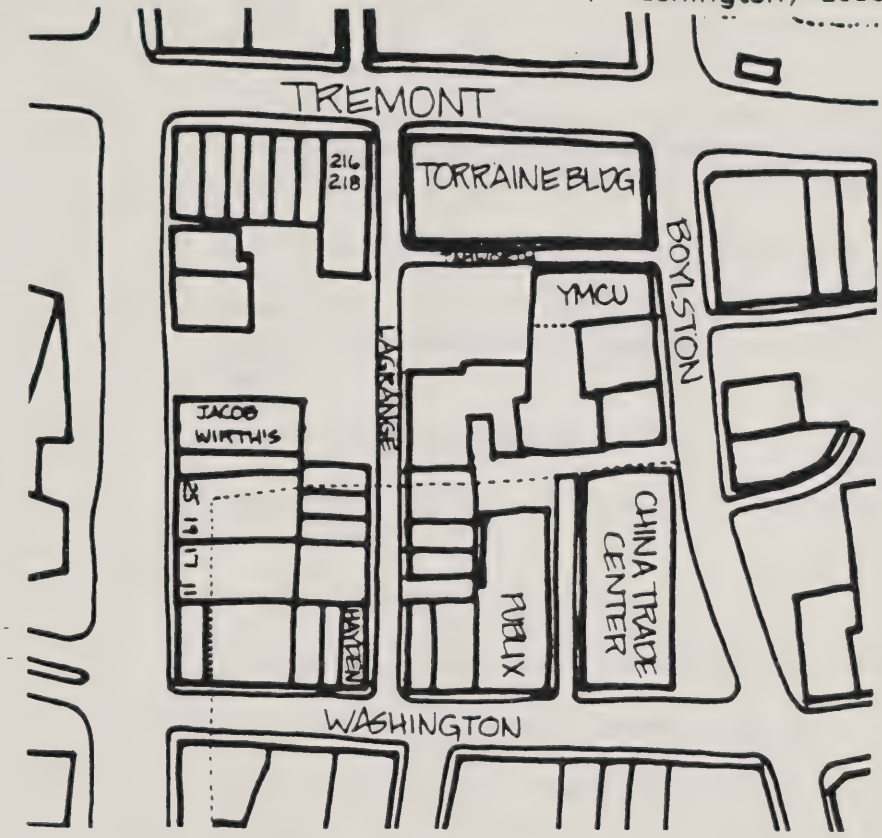
Add

- Major new retail magnet - "bazaar" oriented to design arts and folk arts
- Park and glass-covered public space with restaurants and cafes corner Stuart and Tremont
- One 200-seat theater and restaurant/cabaret uses along Warrenton Street
- Upper floor office and possible hotel use
- Underground parking and loading

Cultural District

Major Development Sites - Program

A) "Hinge Block" - Tremont, , Washington, Essex Streets



1) Preserve

- o Torraine Building, 62 Boylston Street
- o 216-218 Tremont Street
- o Jacob Wirth's, 31-39 Street
- o 11-25 Street
- o Hayden Building, 681-683 Washington Street (renovate)
- o China Trade Center, 2-22 Boylston Street
- o Original portion of YMCU
- o Relocate Hand Hatter, Athens Restaurant, and other viable businesses at affordable rents within development
- o LaGrange and Tamworth Streets as public pedestrian ways

Cultural District

Major Development Sites - Program

"Hinge Block" - Tremont, Washington, Essex Streets

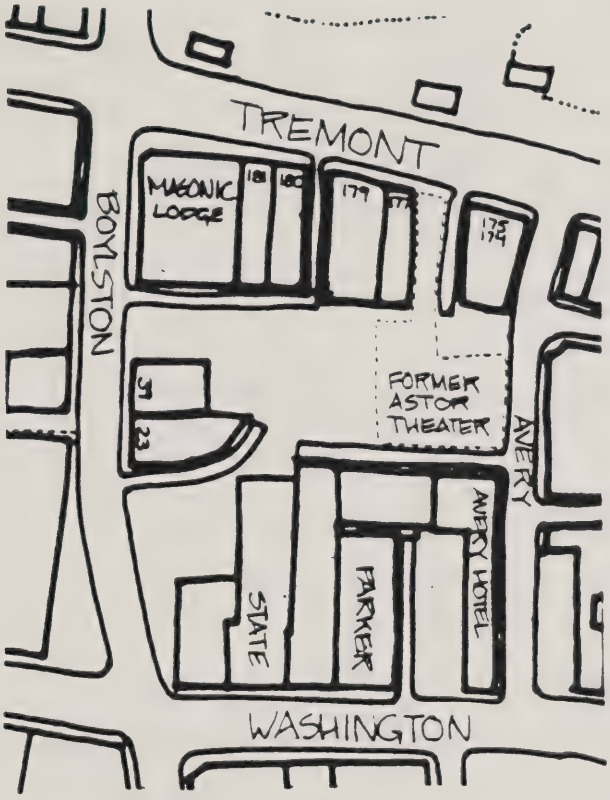
2) Add

- o Major public focal space - courtyard and/or atrium - at center, through-block pedestrian network, open and glass-covered public space at corner Tremont and Kneeland
- o 2 or 3 housing/hotel towers, height limit?
- o New office space including administrative offices for Cultural Center and other arts agencies at approximately 20-40,000 square feet
- o New YMCU recreational facilities
- o Major art exhibit space such as downtown branch of Museum of Fine Arts
- o Art Film Theater Complex
- o Ground floor arts-oriented retail and galleries
- o Restaurants, cabarets, nightclubs, etc.
- o Neighborhood retail/services such as possible mid-size grocery

Cultural District

Major Development Sites - Program

B) "Parcel 30" Block - Tremont, Essex, Washington, Avery Streets



1) Preserve

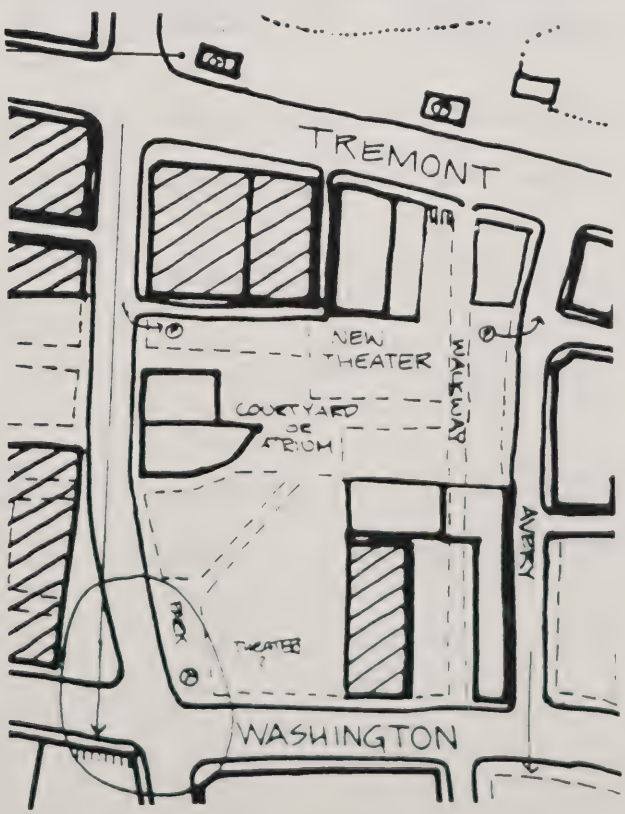
- o ?174-175 and 177 Tremont Street, if possible
- o 178-179 and 180-182 Tremont Street
- o Grand Lodge of Masons, 183-186 Tremont Street
- o Franciscans' Building, 23-39 Boylston Street
- o ?Parker Building, 605-611 Washington Street (renovate)
- o ?Avery Hotel, 593 Washington Street (renovate for housing or hotel use)

Cultural District

Major Development Sites - Program

2) Add

- o A major theater use facing Tremont Street
- o Possible second major theater use facing Washington Street, perhaps renovated or rebuilt State Theater, 619-625 Washington Street
- o Central courtyard and/or atrium and through-block pedestrian ways
- o Pedestrian connector between Tremont and Washington Street lined with one or two "black box" theaters, restaurants, cabarets, etc.
- o Two housing/hotel towers, 250' height limit
- o Park and special arts use at corner of Washington and Boylston with renovated T entrance
- o Ground floor arts-oriented retail space
- o Underground parking and loading



Cultural District

Major Development Sites - Program

E) 600 Washington Street building encourage the following new uses:

- o "Black box" theater, cabarets and restaurants along Avery Street and Harrison
- o Asian Arts oriented retailing and restaurants and renovated movie theater along Essex Street
- o Arts oriented retailing and restaurants along Washington Street

F) Washington Street Buildings and Lots encourage the following new uses:

- o Paramount Theater, and Modern (Mayflower) Theater - renovate

Cultural District

Major Development Sites - Program

G) Other sites

1. o Corner Tremont and restaurant and office uses

2. o 86 Warrenton Street Edison parking lot, possible "black box" theater or restaurant/cabaret uses and through-block walkway to Charles Street

3. o 74 Warrenton Street housing parcel

4. o Saxon Theater and vacant lot - renovate theater and add housing tower on vacant site with rehearsal and shop/storage space in base with pedestrian access from Boylston Street (maintain service alley for loading)

5. o White Fund site, 146 Boylston Street - housing with restaurant and music-oriented retail

6. o Corner Essex and Harrison - possible Asian performing arts theater and park/glass-covered public space facing Phillips Square

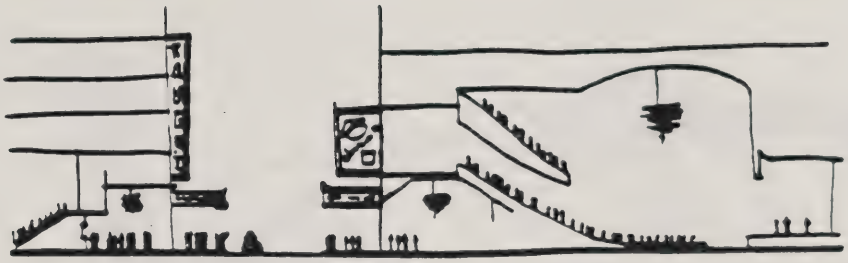
7. o Three sites, 11-21 Essex Street - build and renovate for Asian arts-oriented businesses

Character Theme Design

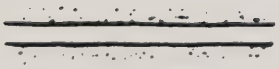
What elements of the existing district character and new design approaches can be drawn upon to create an architectural character theme for the district which will create a unified look which is both "theatrical" and Bostonian?

Character Theme Design

Main Streets



- Major theaters - grand multi-story arches, vertical design lines, projecting marquees and signs, bold lighting and color
- Auxiliary buildings, smaller-scale patterns which contrast grandness of major theaters with an elegance which connotes "Main Street".
- Streetscaping - "Main Street" scale and character articulating entryways and location of major theaters and gathering points



Small Streets

- Small and experimental theaters, nightclubs, etc., facades and streetscaping which is intense, colorful, intimate, kaleidoscopic; a continuous string of ever-changing surprises

Public Gathering Places

- Open and glass covered public spaces - a system of block-corner/courtyard open spaces and atriums
- Key "nodes" at Kneeland/Tremont and Boylston/Washington and the Common at Boylston and Tremont
- At center of "Hinge Block defining focal point of district
- At center of large east and west blocks - State Transportation Buildings, City Place Atrium (existing) and Haymarket Place

Cultural District

Urban Design Plan

The conceptual plan for the Cultural District can be realized through the development of several key sites. New buildings can comply with the plan by responding to:

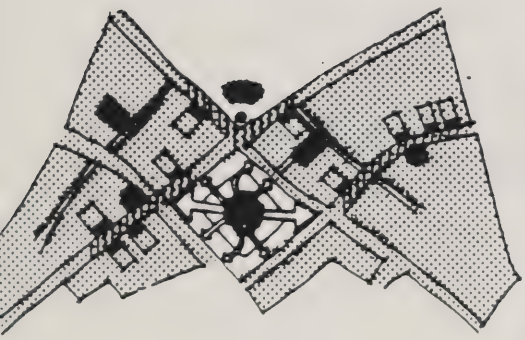
- o adjacent historical buildings
- o pedestrian through-block patterns
- o street-wall lines
- o horizontal and vertical scale consistent with the street's character
- o locations of local gathering spaces
- o important views and vistas

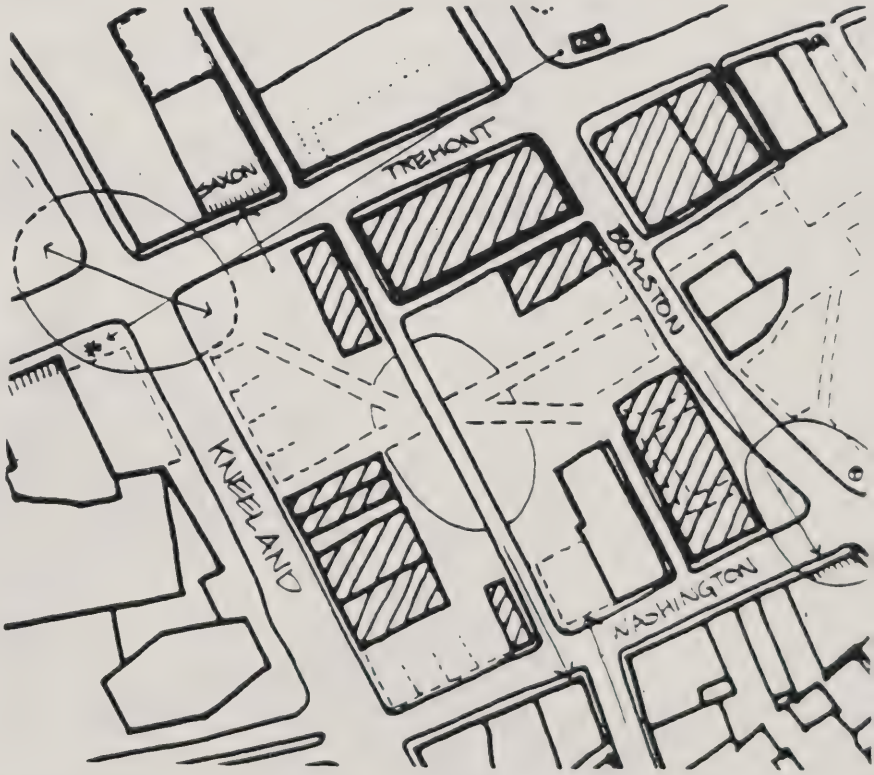
"Hinge Block"

How can a major focal development be inserted within the block to fulfill the urban design criteria?

1) Add a new building complex on developable sites between historic buildings

- How can this work as a group of new buildings within the block rather than one "megabuilding"?
- How far down LaGrange Street into the adult entertainment zone should this go?
- Should LaGrange and Tamworth Streets remain as city streets or public pedestrian ways?



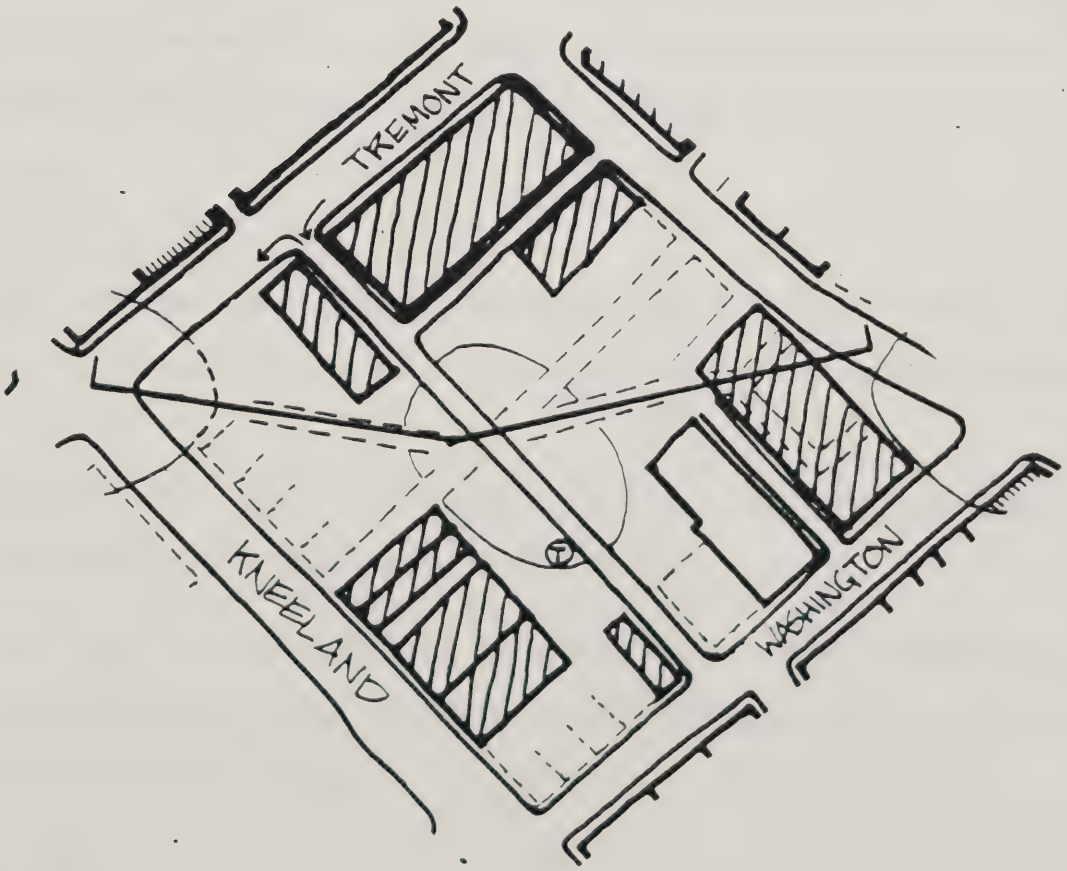


2) Building Context

- Scale and character along Kneeland Street to respond to Jacob Wirth's and brick buildings, treatment of pedestrian entry
- Scale and character along Boylston Street, treatment of pedestrian entry
- Treatment of corner at Tremont and Kneeland to help create square, to respond to other corner buildings, to provide open space and major entryway, and to respond to view of Saxon facade
- How can through block connector tie into China Trade Center Atrium?

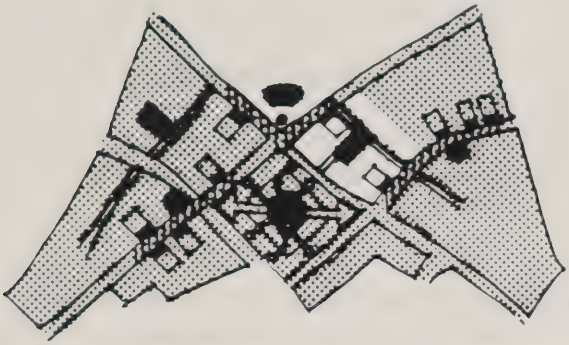
3) How can this development serve as the focus of the Cultural District and link between the east and west wings?

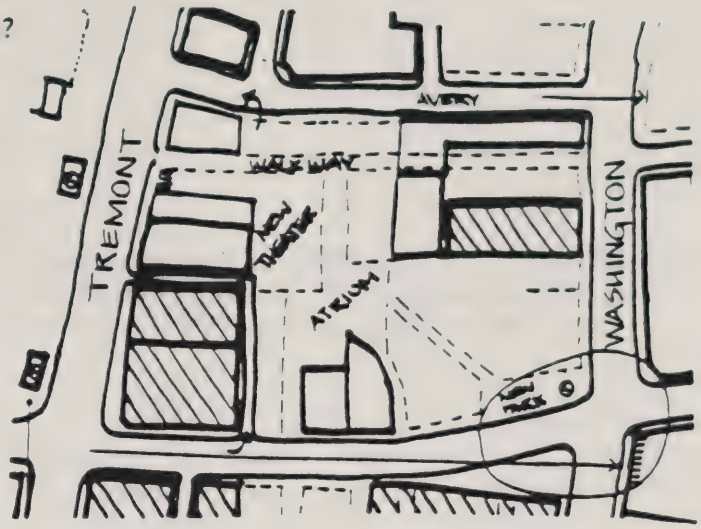
- How can a major public (open and/or enclosed) space be developed in the center with pedestrian connections to surrounding streets?
- Would it be feasible to locate an Orange Line T station entrance within this space?
- How can loading and parking and parking access be least disruptive?



Parcel 30 Block

How can mixed housing/commercial developments be inserted within the block to fulfill the urban design criteria?





1) Add a major theater and small street entry fronting on Tremont to reflect the Colonial and Boylston Place entry while maintaining existing buildings

2) Increase Avery Street as a residential street adding housing and housing tower entrances along it; protecting safety and minimizing noise through design and diverting evening pedestrian flow along small street within block

3) How can new facades along Washington and Boylston Streets contribute to the character theme while complementing their immediate neighbors?

4) How can parking and loading for businesses, housing, and theaters be accommodated without being disruptive?

5) How can a central space and pedestrian ways, partially open and partially glass-covered, be accommodated within the block with a minimum of shadow and wind from the towers?

Housing/Hotel Towers

- Impact on Common - minimize shadow impacts, composition of towers and design character to enhance view from Common and define this corner, setback to reduce shadow and wind impacts but provide views from towers

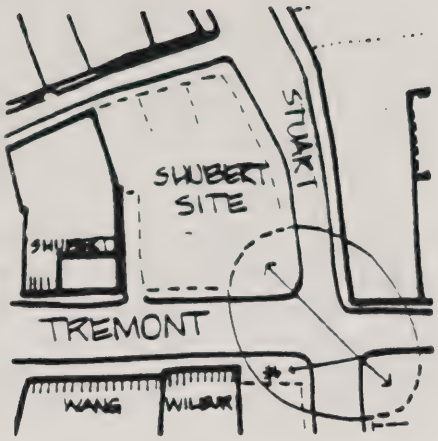
- View from surrounding streets - should culmination of vista down Washington Street be sky or a tower? Culmination of vistas from Back Bay down Boylston, St. James, and Stuart Streets; view from Chinatown and Park Square

- Central "Hinge Block" tower should be dominant in the composition in order to articulate its role as focal point in district and as pivot point between downtown core and Back Bay

- How can towers be positioned in conjunction with central courtyard/atriums and open walkways to minimize shadows and winds?

- Composition of towers as they serve as the landmark for the district within the larger city context; their image in relation to Back Bay towers and cluster of downtown towers; view from afar - Southeast Expressway, South End, Memorial Drive, Mass. Ave. Bridge, Longfellow Bridge

Retail Magnet Blocks



Shubert Parking Lot

Hayward Place

How can large block-sized developments be designed for these two sites to meet the following criteria?

1) Physical accommodation and design image of large retail magnet counter-balanced with a massing and facade design which is sensitive to the scale of the area and the character theme

2) Massing - should these necessarily read as one huge building since they are "magnets" or as multiple building within a block which is the more common pattern?

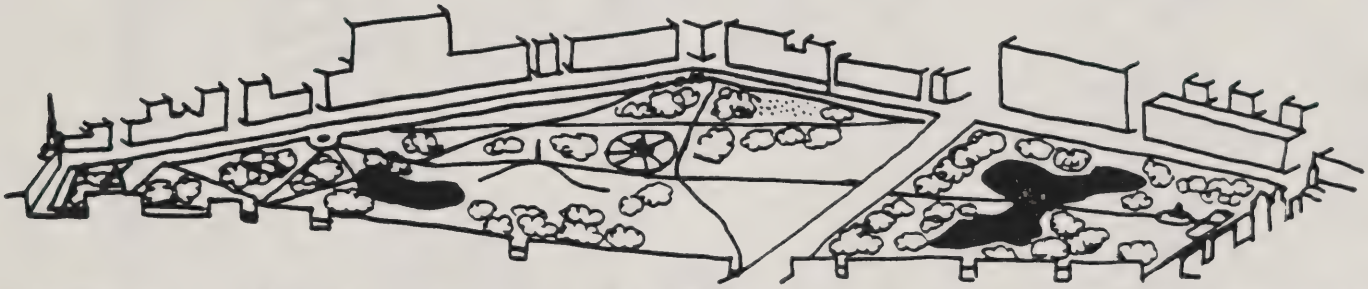
3) Streetwall/cornice line - what streetwall locations and heights would best serve to frame the surrounding streets in response to buildings across the ways?

4) Should building components be set back from the streetwall? What is an appropriate set back and angle for various streets and cornice line heights? Where is the view from the street most important - beside the building, across the street, from a distance down the street? Which specific views are most important to the massing?

5) Can those two sites accommodate elements higher than 125-155' in terms of scale and sun/daylight in surrounding streets?

Cultural District
Massing Context

- The massing of new buildings should consider the relationship to the Boston Common. New buildings along the edge should maintain the 125'-155' cornice line height which frames the open space. Any elements of additional height must not cast shadows on the Common and should be designed with the view from the Common in mind. This will be one of the most memorable images associated with the Cultural District.



DEVELOPMENT SITES

60'-125' BASE
H HOUSING TOWERS
O OFFICE TOWERS
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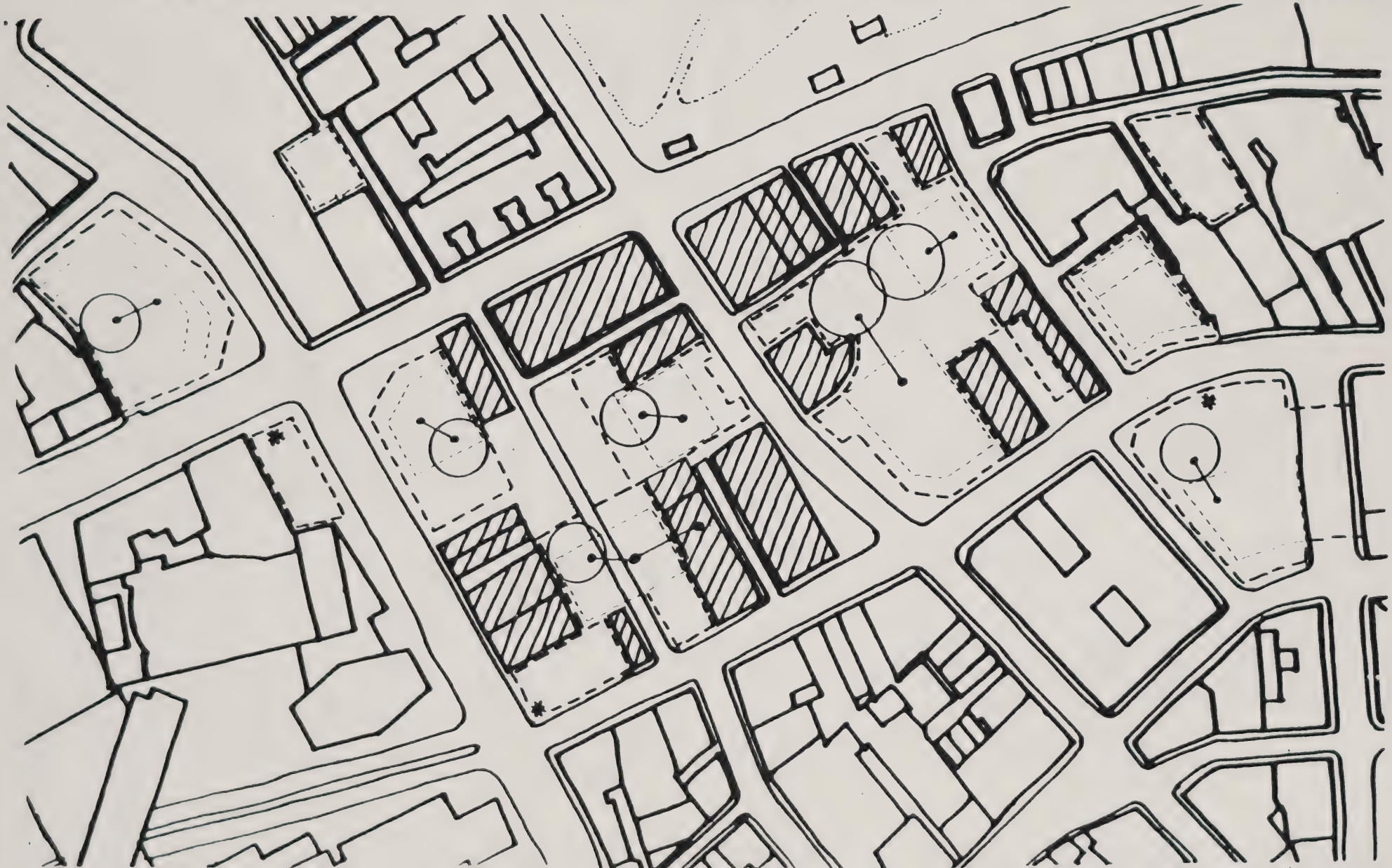
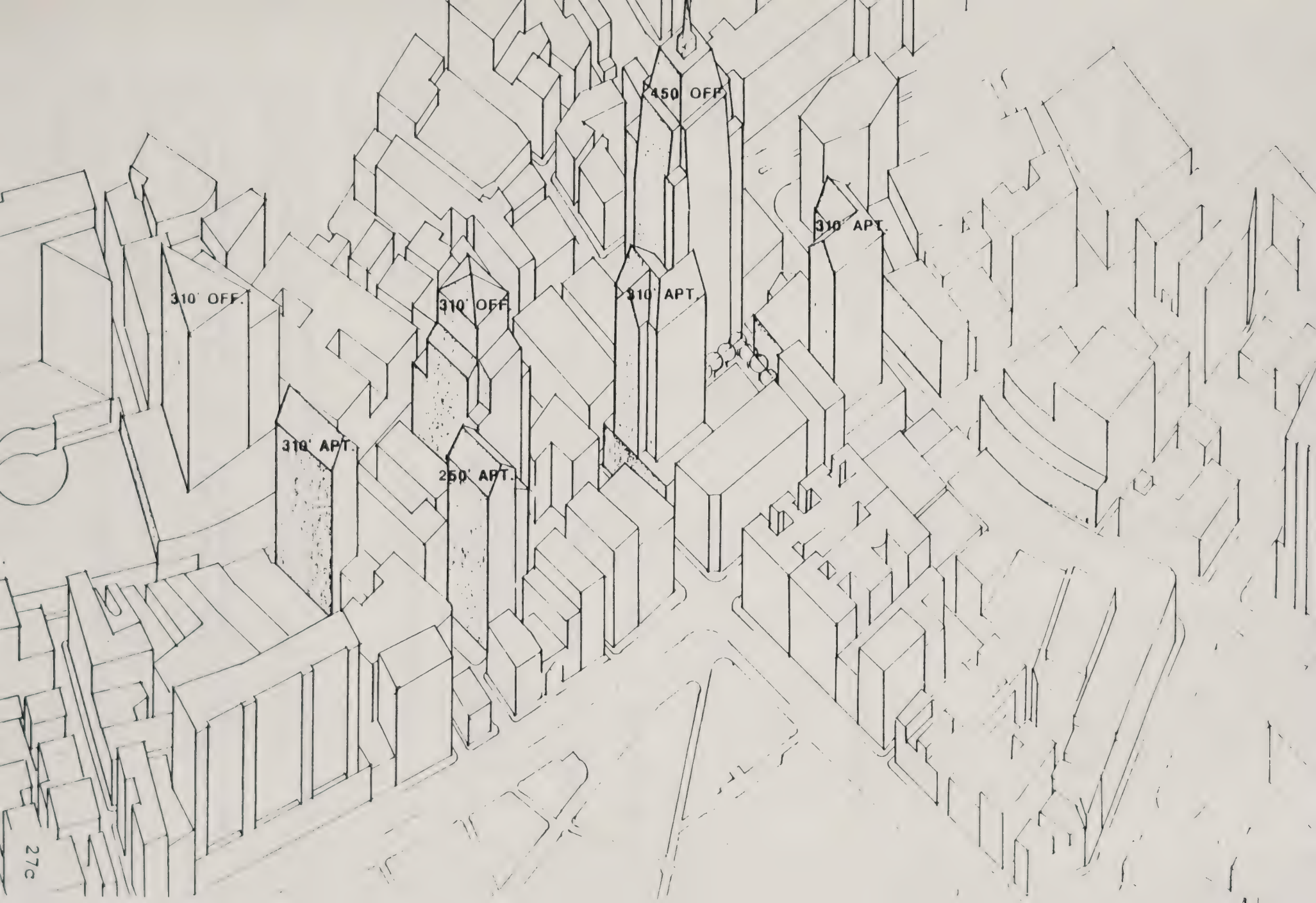
TOWERS TIED TO ○NEW □RENOVATED CULTURAL FACILITIES




450' OFF.
310' APT.
310' OFF.
310' OFF.
310' APT.
310' APT.
250' APT.

Cultural District
Development Sites
Design Guidelines

Hayward Place

Commercial Use and Massing:

Tower height - 310' maximum

Tower use and location -

Shadow concerns -

Streetwall height - 100' along Washington, Hayward Place, and Harrison Avenue

Ground floor uses - department store with small retail outlets on Washington and Hayward

Cultural Facilities:

Theater Use - 200 seat Concert Hall

Marquee Location - Hayward Place, approximately midblock

Public Space:

Location of main entrances - on Washington Street opposite Opera House; corner Washington/Hayward; Lafayette/Harrison

Through-block pedestrianways - multilevel interior street along Avenue de Lafayette

Exterior public space - indentation at main entrance opposite Opera House as focus of "Theater Boulevard", with symbolic vertical light feature; integration of Orange Line MBTA station at corner Washington and Hayward

Interior public space - in association with multilevel pedestrianway along Avenue de Lafayette

Other Considerations:

Views - to Washington Street frontage from Downtown Crossing and from Boylston Street corner; up Avenue de Lafayette towards site; down Avery Street

Streetwall character - Washington Street facade should reinforce "Theater Boulevard" imagery; Hayward Place facade should reinforce "Theater Alley" imagery

Parking - underground; linked with Lafayette Place garage

Servicing - underground or off Harrison Avenue with restricted hours

DTP3/F/033087/1

Design Guidelines - Massing

Hayward Place

Keith Block

Commercial Use and Massing:

Tower height - 250' housing

Tower use and location - housing; 20' step backs from Washington and Avery Streets

Shadow concerns - blocking of light from adjacent elderly housing

Streetwall height - 100'

Cultural Facilities:

Public Space:

Location of main entrance - entrance to commercial space on Washington Street; entrance to housing on Avery Street

Other Considerations:

Views - views out windows from adjacent elderly housing

Streetwall character -
Washington Street -
Avery Street - residential character

Parking and Service -

Parcel 30

Commercial Use and Massing:

Tower height - 310' maximum towards Washington Street; 250' maximum towards Tremont Street

Tower use and location - housing tower 100-250' from Tremont Street frontage; office tower 20-200' from Washington frontage; 20' min. step-backs from Avery and Boylston Streets.

Shadow concerns - must not cast additional shadow on Boston Common 10 a.m., March 21; must not cast additional shadow on Washington Street 2 p.m. March 21.

Streetwall height - 125' along Tremont, 100' along Washington, Avery, Boylston Streets

Ground floor uses - retail open into evenings, cabarets, restaurants, theater lobbies; residential orientation along Avery Street

Cultural Facilities:

Theater Use - 499 seat dance theater, 399 seat flex-space theater

Marquee Location - on Tremont Street (replacing former Astor Marquee) and on Washington Street

Public Space:

Location of main entrance - office entrance on corner Washington and Boylston; housing entrance on Avery Street;

Location of secondary entrances -

Through-block pedestrianways - between Washington Street (opposite Hayward Place) and Tremont and/or Boylston Street (between Masonic Lodge and Franciscan's building) - "theater alley" character.

Exterior public space - corner Boylston and Washington Streets integrating Orange Line MBTA station

Interior public space - in association with through-block connector/ theater alley

Other Considerations:

Views - terminus of view down Washington Street from Downtown crossing; views from Common; long distant view from Back Bay/Park Plaza area up Boylston Street; view up Hayward Place connecting "Theater Alleys"; image of corner at Washington and Boylston as part of Liberty Tree corner

DTP3/F/033087/3

Streetwall character -

Tremont Street: marquee and consistency with existing character
Boylston Street: response to surrounding buildings
Avery Street: residential character
Washington Street: "Theater Boulevard" character with marquee

Parking and service - underground; combined with servicing for existing buildings along back of Tremont Street buildings; access off Boylston via Tremont; egress to Avery, then Tremont

Design Guidelines - Massing

Parcel 30

Hinge Block -

Commercial Use and Massing:

Tower height - one or two 310' maximum housing towers and one 450' office tower

Tower use and location - 310' housing tower stepped back from corner Tremont and Stuart; 310' housing tower behind YMCU; 450' office tower straddling LaGrange stepped back 70' from Washington Street.

Shadow concerns - must not cast additional shadow on Common 10 a.m., March 21; minimize shadow on public space at Liberty Tree corner; minimize shadow on public space at center of block

Streetwall height - 40'-80'

Ground floor uses - retail, restaurant; visual arts facilities such as non-profit membership galleries; art museum exhibit space; (new Y.M.C.U. facilities above Parcel b).

Cultural Facilities:

Hinge block as visual arts center

Theater Use - 199 seat experimental theater and international film cinema in new facilities or renovated Publix Theater as part of visual arts center

Marquee Location - entrance to visual arts center at point of entry for three major through-block pedestrian ways on Washington, Boylston, and Tremont/Stuart corner; Publix Marquee renovated

Public Space:

Location of main entrance -
a. at corner Tremont and Stuart
b. on Boylston Street
c. on Washington Street

Location of secondary entrances - each with entrances on central public space

Through-block pedestrianways - LaGrange and Tamworth maintained as public ways (to remain open or glass-covered with high, covered pedestrian archway possible east end of LaGrange with building straddling street); enclosed ways between primary and secondary entrances linking streets with central space; open walkway west of Jacob Wirths; connection from central space to back of and through China Trade building

Exterior public space - indentation at corner Tremont and Stuart; central open or glass-covered public space with sculpture garden associated with visual arts center; potential Orange Line T Station

DTP3/F/033087/5

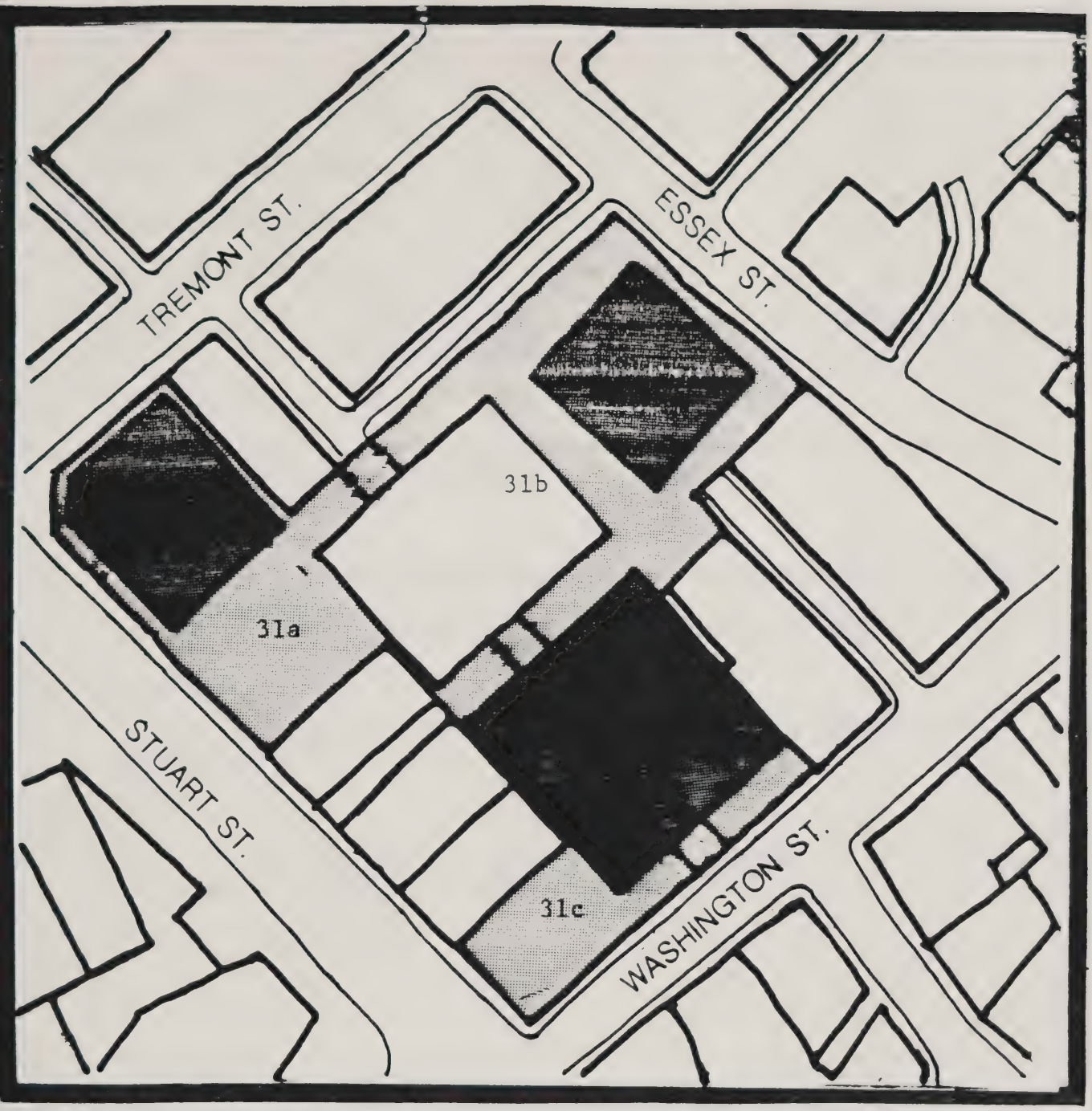
Interior public space - glass covered space at corner Tremont and Stuart; glass covered space surrounding central public space if open

Other Considerations:

Views - image of three-tower grouping from Common; down Washington Street from Downtown Crossing (beyond Parcel 30); tallest tower (Parcel c) as district landmark at downtown "hinge"; parcel a tower from focal space at corner Tremont and Stuart; as terminus to Stuart Street; as terminus to Kneeland Street; as terminus to Beach Street; indentation and multi-level restaurant use along Tremont Street to take advantage of view of Saxon Facade.

Streetwall character -
Boylston Street -
Washington Street -
Tremont Street - as part of "Theater Boulevard" character
Kneeland Street -
LaGrange Street/Central Space -

Parking and Service - underground, coordinated between three developments and existing buildings in the block; joint entrance at Tamworth and west-end of LaGrange



Design Guidelines - Massing

Parcel 31 - a,b,c

State/Saxon

Commercial Use and Massing:

Tower height - no tower

Tower use and location -

Shadow concerns - must not cast additional shadow on Common 10 a.m., March 21; Boylston Place and City Place afternoon

Streetwall height - N/A

Ground floor uses - windowless base of tower for in-district storage/ shop for non-profit theaters

Cultural Facilities:

Theater Use - Saxon Theater renovated for 799 seat Proscenium Theater

Marquee Location - restored Saxon as part of "Theater Boulevard"

Public Space:

Location of primary entrance - through Saxon Theater and/or from Boylston Place

Other Considerations:

Views - tower would have negative impact on Boylston Street historic Piano Row as viewed from Common/Public Garden

Servicing - Allen's Alley

Parcel C-4

Commercial Use and Massing:

Tower height - no tower
Tower use and location
Shadow concerns - Stuart Street
Streetwall height - 60-80'

Ground floor uses - retail/restaurant

Cultural Facilities:

Theater Use - 199 seat experimental theater
Marquee Location - on Warrenton Street "Theater Alley"

Public Space:

Location of primary entrance - at corner Tremont and Stuart
Location of Secondary entrance - (at corner Stuart and Warrenton)
Exterior public space - indentation at corner Tremont and Stuart
Interior public space - glass-covered space at corner Tremont and Stuart

Other Considerations:

Views - from focal space corner Tremont and Stuart; from Park Plaza area down Stuart Street

Streetwall character - Tremont Street facade part of "Theater Boulevard"; Warrenton Street facade part of "Theater Alley"

Parking and Servicing - underground

Cultural District
Massing Context

- The Cultural District will serve to link together the Central Business District and the Commercial Back Bay. The design and orientation of towers should consider this role, as well as serving to provide landmarks and a symbol for the district.

Cultural District
Block Typologies

There are two types of development areas within the Cultural District:

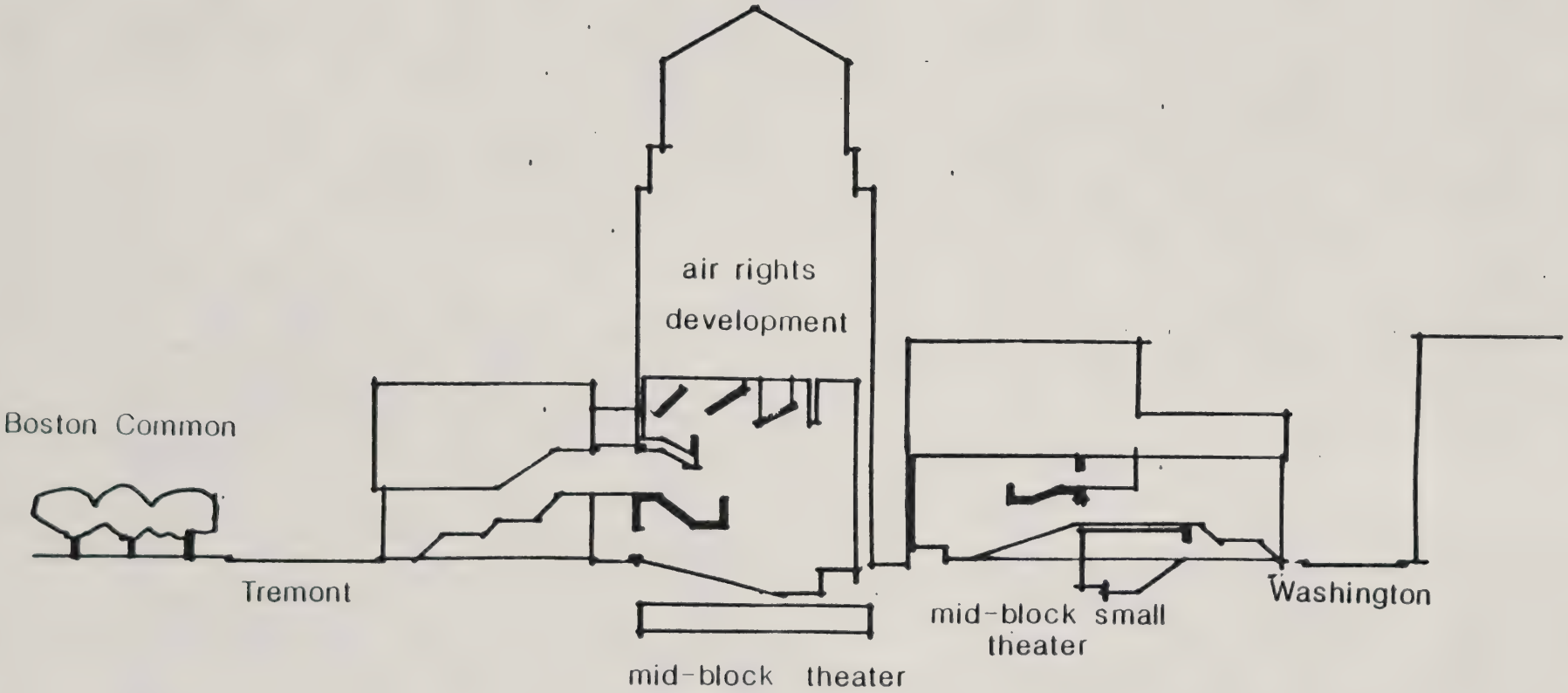
1. The large blocks which rim the Boston Common - these are considerably larger than the typical downtown block.

   Because of their depth there is potentially "dead space" within the core which is not desirable for office and housing uses because of lack of light. Theaters, rehearsal space, museums, galleries, and recreational facilities make good use of this space.

   As well, the depth of these blocks permits higher buildings towards the center than on smaller parcels. The cornice line and daylight of surrounding streets can be maintained. Because of the housing shortage and the amenity provided by the Common, residential use is targeted for any tower above the 125' predominant district height.

2. The two large parking lots which offer the potential for major retail, office, and hotel development.

   The edges of these developments should be consistent with surrounding street lines and cornice height. Any massing above the 60-80' predominant district height will depend on its being stepped back to prevent loss of sunlight or daylight in surrounding streets and a design which is compatible with nearby buildings and vistas.


air rights
development
Boston Common
Tremont
mid-block theater
mid-block small
theater
Washington

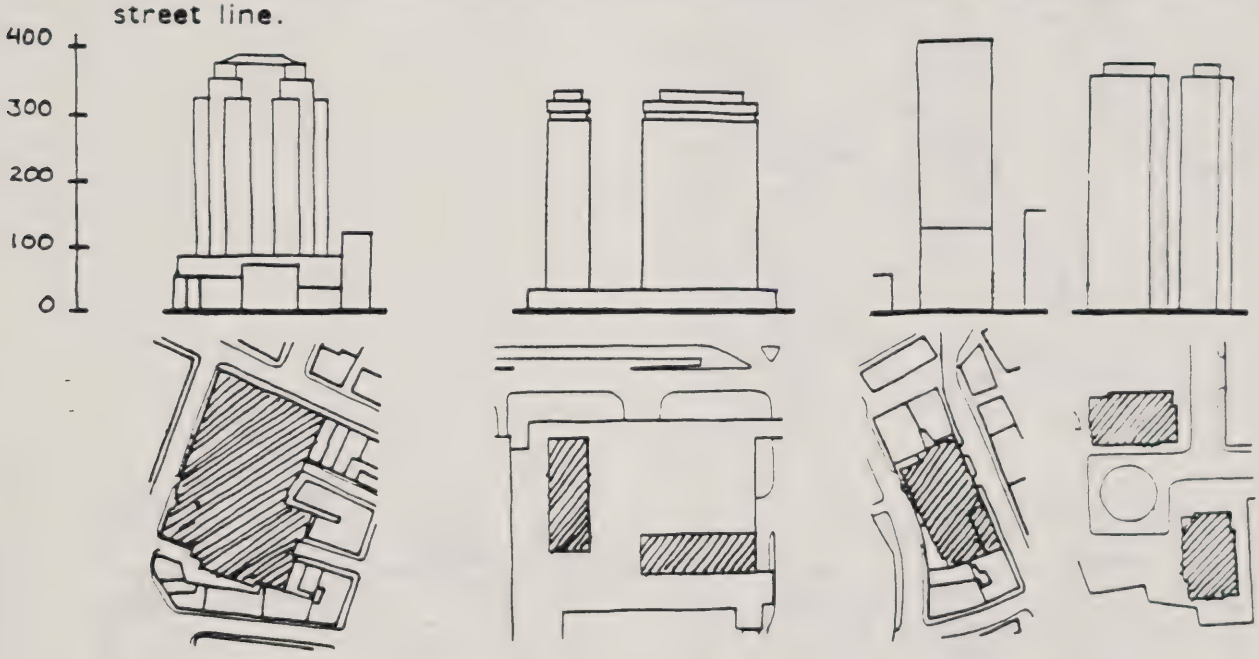
Cultural District
Scale Comparisons

A look at existing development in the downtown is helpful in understanding the scale of buildings which would be appropriate for these blocks.

Cultural District
Scale Comparisons

Within the downtown, most blocks are full of many buildings of various sizes, each oriented towards the street on which it fronts. 600 Washington Street, which is 100' in height, is one of the largest downtown block-sized buildings which is not an office tower.

- The 75 State Street office project provides an example of a major new development fit within a block of lower scale historic buildings.
- Most existing housing towers in the downtown are free standing but give a sense of the floor size of a residential building. The Devonshire Arms is set next to lower commercial buildings and its base is curved with the street line.

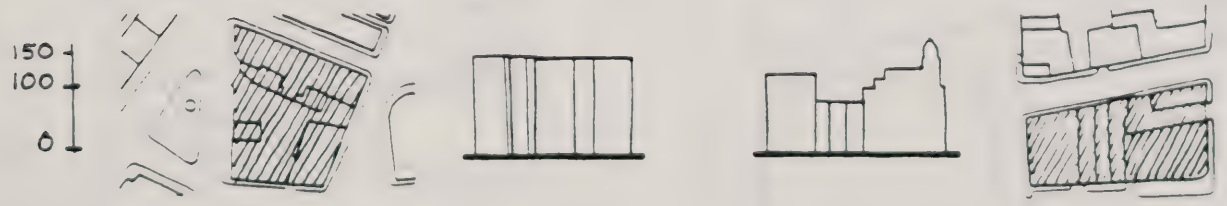


75 State Street Development

Prudential Center

Devonshire Arms

Harbor Towers



Post Office Square Block

Leather District Block

- Blocks containing multiple buildings of various heights between 80' and 155' suggest a scale and massing pattern which could be applied to block-size developments.

STREET
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STREET
STREET
STREET

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BATTERYMARCH
BROAD
KILBY
PRICE

KINGSTON
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PARKING
GARAGE
DEVONSHIRE
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GARAGE
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COLUMBIA
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LINCOLN
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WEST
MASON
STREET
TEMPLE
PLACE
STREET

WASHINGTON
BROMFIELD
SCHOOL
STREET
CHAPMAN
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SAVINGS BANK

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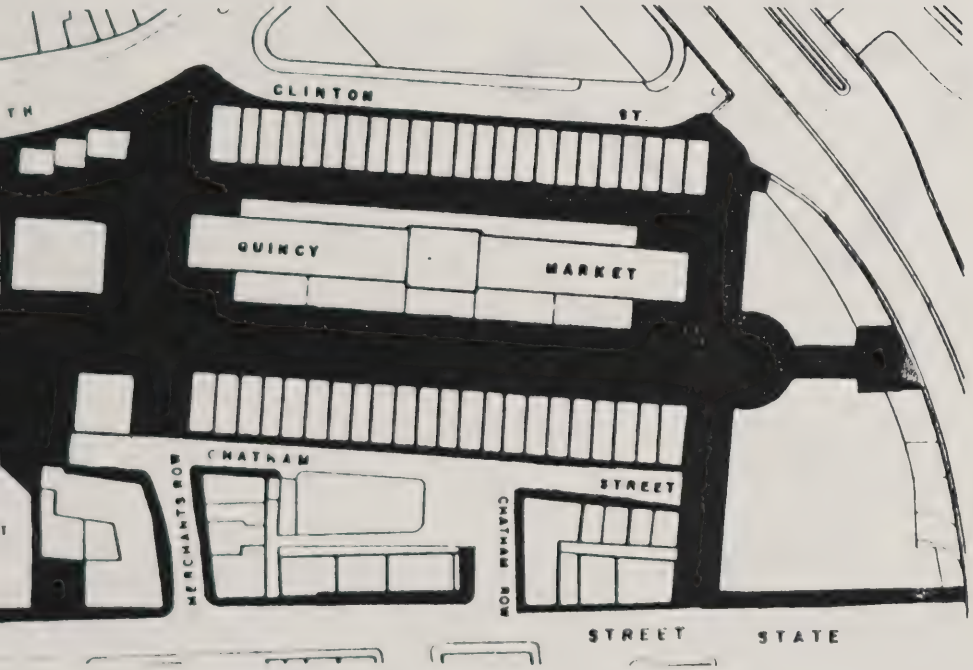
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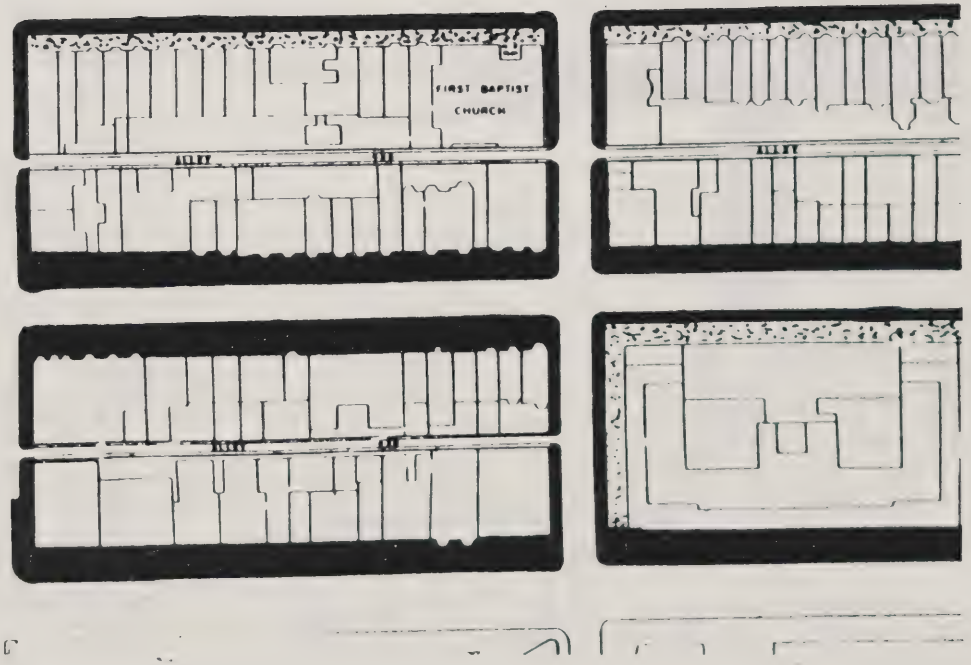
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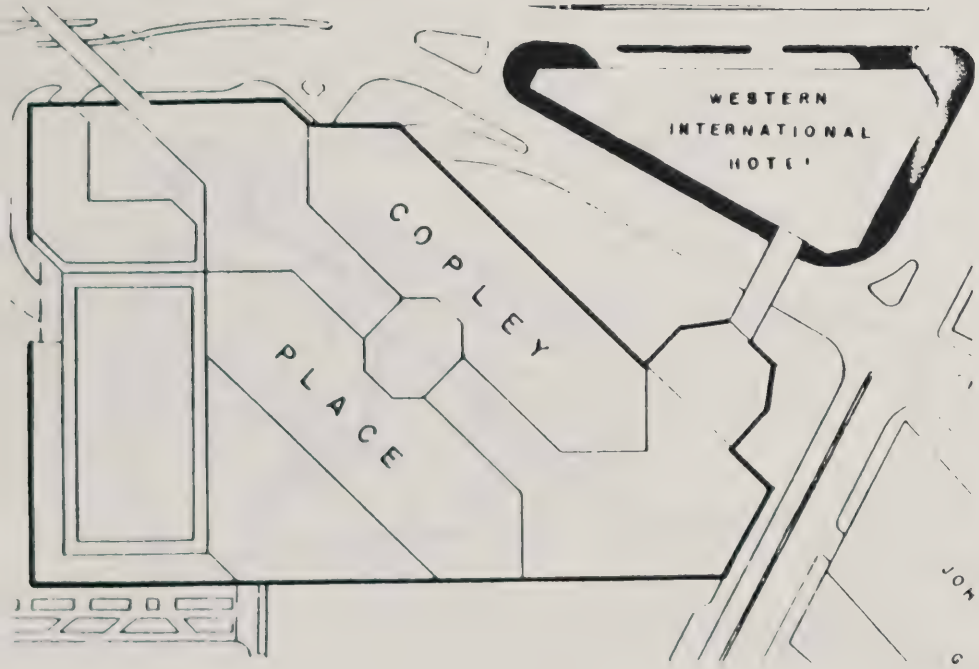
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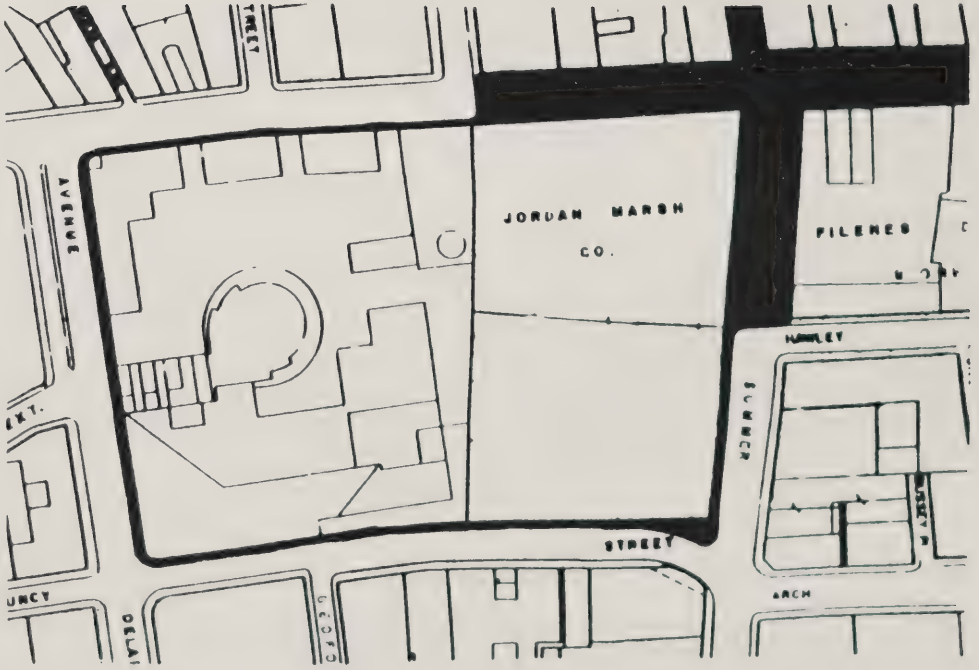
JORDAN MARSH
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WASHINGTON
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WOOLWORTHS
PARKING GARAGE
FRANKLIN ST.
MILK
STREET
ARCH
DEVONSHIRE
STREET
PARK
STREET

EAST INDIA ROW
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HARBOR TOWERS

AVERY
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WASHINGTON
STREET

APT
BLOCK D
BLOCK B
BLOCK C
BLOCK A

CHAPTER 4

IMPLEMENTATION

Implementation Tools

The realization of the Cultural District will require the coordinated participation of the various levels of government, the business and cultural communities, and city residents in the preparation and implementation of a district plan. The Cultural District will consist of several components including cultural facilities and support uses, mixed use development with a major emphasis on housing, public space network and amenities, district management, and coordinated design. The accomplishment of these objectives, based on the Cultural District Plan, will necessitate the exploration of a variety of tools including zoning mechanisms such as the interim overlay planning district, special assessment district, design review controls, capital improvement program, public and private grants and private fundraising.

A major component of the Cultural District will be the development of new small and mid-sized theaters for local resident, non-profit performing groups. Several private developers have indicated a willingness to consider including performance space in new mixed-use developments. While cultural development enhances private development, non-profit theater organizations usually cannot afford to pay market rents for new theater space. A recent study of theater in Washington, DC, indicated that substantial incentives are necessary to create new affordable theater development. The city and state are analyzing its resources to determine the appropriate combination of incentives to stimulate the development of new performance space.

Cultural District Plan

The Cultural District Plan will be developed during the next year and a half with active public participation. The plan will outline [illegible] and provide a framework for district land use, design, development, and management.

Zoning

Zoning regulations will be used to achieve several objectives of the Cultural District. Height allowances will be designed to encourage developers to include needed cultural facilities in new mixed-use projects in the district or to contribute to a cultural district fund. Zoning will also be used to require desired ground floor uses in the district such as restaurants, cultural, family entertainment and certain retail uses. New permanent zoning for the Cultural District will be implemented as part of the Downtown IPOD (Interim Planning Overlay District) to reflect the Cultural District Plan's goals and objectives.

Midtown/Cultural District Interim Planning Overlay District (IPOD)

The Midtown/Cultural District IPOD will institute temporary zoning controls to prevent inappropriate new development while planning and rezoning are in process. The IPOD controls will be based on interim planning standards and criteria that reflect the city's basic policies for development. The Midtown/Cultural District IPOD will reestablish height limits throughout the district. Most of the Cultural District will be included in an area with a height limit of 90-125'. This includes the areas along the Common and Public Garden and along Washington Street. Higher buildings will be allowed within specified areas, such as interiors of large blocks, after careful review.

Height incentives will be used to encourage the development of cultural facilities within new mixed use developments or financial support for cultural development and activity elsewhere in the district.

New Zoning

New zoning regulations will establish height and massing guidelines through a three-year community planning process. New zoning will link re development to the needs of local arts groups as determined through an assessment undertaken in conjunction with the Office of the Arts and Humanities. Linkages may take the form of cash contributions, joint ventures with local arts groups to develop cultural facilities, or contributions to a cultural facilities fund for on or off-site cultural facilities according to the Cultural District Plan.

The strength of the Boston economy, and the deeply rooted community support for the arts are on the side of making a plan for the Midtown/Cultural District a success. Such a plan will bring Boston closer to a network of cultural facilities and programs that would bring the arts to every resident of the city.

Design and Development Guidelines

Design and development guidelines for the Cultural District will reinforce the area's essential design character to insure that new buildings enhance the Cultural District's image. Design and development guidelines respond to issues of scale, relationship to historic buildings and spaces, wind, and shadows on public parks and streets. Architectural massing and facade designs which reflect and enhance Boston's and the District's unique

character will be encouraged by the guidelines. At the same time, the guidelines will attempt to generate designs that highlight the District's added function as the city's primary cultural and entertainment center.

In addition to environmental and design concerns, the guidelines also focus on the mixture of uses in the Cultural District and circulation patterns connecting the District's activities.

The BRA, will undertake design studies of the District to determine appropriate new building patterns, massing and design. A design theme for the Cultural District will be developed to provide a strong unifying element.

Capital Improvements

A comprehensive capital improvements program will be developed for the Cultural District based upon the Cultural District Plan. The capital improvement program will build upon the city-wide 1985 Capital Plan which was designed to renovate the city's basic infrastructure. Presently programmed capital improvements in the Cultural District total $7.9 million and include Essex Street reconstruction, Lower Washington Street sidewalks, and improvements to Elliot Norton Park. Additional improvements in the District will focus on the public space system and include elements such as paving, lighting, signs and public amenities. It is anticipated that between $5 and $7 million will be required to fund proposed improvements. Funding for the Cultural District capital improvements program will come from several sources including the City Capital Budget, private developers, and possibly a special assessment district.

Special Assessment District

A Special Assessment District is a possible method of financing certain public improvements in the Cultural District. A special assessment is essentially an exercise of the municipal taxing power. Property owners would be assessed for improvements within the District based upon the degree to which the improvement benefits the assessed owner.

Public/Private Grants

A significant portion of the capital funds required to build proposed cultural facilities, and the operating expenses of these facilities will depend upon private foundation grants and fundraising. Public funds for cultural development are limited at all levels of government but several programs may be available to provide assistance.

Corporate support for the arts must be expanded in the city to provide support for the Cultural District. Presently, corporate support for the arts in Boston does not compare favorably to other cities of a similar size. Corporate support currently accounts for 1.8 percent of the combined operating budgets of arts groups in Boston, compared to 4 percent in San Francisco, 10 percent in Houston, and 14.6 percent in Minneapolis.

Real Estate Tax Reduction

A real estate tax reduction or abatement program is a possible technique to assist the for profit commercial theaters in meeting high production costs that presently leave the major houses dark for extended periods. A program could be designed to provide property tax relief based upon the number of days during the season that a commercial theater is lit; thus providing an incentive for booking theater productions. A local ordinance and state legislation may be necessary to implement such a program.

CAPITAL PROJECTS IN THE BOSTON MIDTOWN AREA AND CULTURAL DISTRICT

Cultural District	Project Cost
Essex Street reconstruction	$2,348,000
Lower Washington Street sidewalks (West Street - Kneeland) (Avenue Lafayette - Kneeland	340,000
Harrison Avenue reconstruction (Phillips Square - Kneeland)	955,000
Park Plaza street/sidewalk reconstruction Phase III	2,310,000
Midtown Improvement Area	
All cultural district projects plus:	
Downtown Crossing Study (sidewalk/ roadway improvements)	58,000
Eliot Norton Park (proxmimity)	575,000
Granary Cemetery Tomb repairs	30,000
New tourist information center (Boston Common) design only	115,000
TOTAL	$7,929,000

MTCD/C/033087/36

Proposed Cultural District Capital Improvements

Existing Open Space		
Boylston/Tremont Corner of Boston Common		$ 500,000
Liberty Tree Park (improvements and expansion to opposite side of Boylston Street)		200,000
	ST	$ 700,000
New Open Space		
Hinge Block Park		$ 240,000
Stuart/Boylston Street Plaza		200,000
Washington/Opera Mini-Park		180,000
	ST	$ 620,000
Streetscape (sidewalk paving, trees, lights, signs, benches)		
Tremont Street		$ 575,000
Stuart Street		400,000
Washington Street		750,000
Boylston Street		400,000
	ST	$2,125,000
Through-block Pedestrian Network		
Warrenton Street		$ 300,000
Hinge Block		265,000
Parcel 30		180,000
Shubert Alley		315,000
	ST	$1,060,000
	GT	$4,505,000

DTP3/K/033087

Cultural District Management/Trust Fund Task Force

The structure of overall management of the District will be determined by a management task force. The particular mandate of this group will be to research, define and finally recommend a comprehensive management plan to address all aspects of the District.

To ensure the participation of all those affected by the District, this task force will include representatives from the following groups:

Elected officials - City and State
The Vault
Performing and visual arts organizations
Neighborhood associations
Corporation Council - City
BRA staff
OAH staff
Convention and Visitors Bureau
Property owners
Arts service organizations

This group will be limited to 20 members. A smaller steering committee of not more than 7 members will be formed to act as the core working group of the task force under the direction of an expert in the area of cultural district management. The task force's work will commence immediately and will require 6 months to complete.

Models for successful plans exist in other cities, most notably, Dallas, Denver, Pittsburgh and San Diego. The Dallas model is particularly useful as it applies to a district plan similar to Boston's and has been in force for over eight years.

The Dallas Cultural District model provides for the creation of three management entities which share a common staff. The three entities, incorporated as legal trusts, respond to the three major areas of concern in the District:

1. Non-profit, tax-exempt trust: with strong public and private sector participation to set priorities and to oversee and ensure the financial stability of the District.

2. Non-profit, taxable corporation: to promote, maintain and operate facilities and activities in the District with a board made up of property owners and ex officio city representatives.

3. Non-profit, tax-exempt fund: a "Friends of the District" organization.

The task force will look to this and other models to determine the most appropriate structure for Boston.

Examples From Other Cities

Many cities in the nation have had experience with the development of cultural facilities in private mixed-use development. A recent publication of the Urban Land Institute entitled "Cultural Facilities in Mixed-Use Developments" presents a number of indepth case studies from around the country. Although each community has its own unique circumstances and cultural needs, they represent an important resource in the development of strategies for Boston's Cultural District. Several of these case studies are summarized below.

Dallas Arts District

The Dallas Arts District comprises 17 blocks at the north end of downtown. A 1983 city ordinance established the district as a planned development district and imposed design guidelines regulating height and setback, ground floor uses, and facade treatment.

The district will include a number of cultural facilities when completed at the end of the century including the Dallas Museum of Arts, Morton H. Meyerson Symphony Center, a playhouse for the Dallas Theater Center, LTV Center, and a high school for the arts. Office, hotel, and retail space will also be included in the district. The district is being developed by a variety of property owners according to a master plan prepared by Sasaki Associates for the Dallas Arts Consortium, a voluntary organization of property owners. The masterplan envisions a mixed-use district with district-wide visual themes and a well-planned pedestrian environment. A strong district management structure has been established that consists of three separate organizations; one to handle business matters such as maintenance and leasing, a second to

make and implement policy and promote the district and its activities, and the third which is constituted as a membership organization to provide a forum to discuss district issues.

California Plaza at Bunker Hill, Los Angeles

California Plaza is an 11-acre project within the Bunker Hill Redevelopment area, at the northeast edge of downtown. The $1.2 billion project will have a major cultural component including the recently opened Museum of Contemporary Art, and the Bella Levitsky Dance Gallery. California Plaza is a multi-phased joint project of the Los Angeles Community Development Agency and Bunker Hill Associates, a partnership including Metropolitan Structures, Cadillac Fairview, Shapell Industries, and Goldrich and Vest. The Museum was paid for by the developer and the developer will partially subsidize the ongoing operation of the museum, based on a formula tied to attendance. The participating arts organizations collaborated with the redevelopment agency during bidding and negotiation with developers, indicating the importance the agency attached to a cultural presence in order to compensate for the sites relative isolation from the commercial district.

Downtown Cultural District, Pittsburgh

The Pittsburgh Cultural District is a 12-block mixed-use development area adjacent to downtown. The District is a public/private venture, spearheaded by the Howard Heinz Foundation and reinforced by the city of Pittsburgh and Alleghany County, designed to encourage the development of new cultural facilities to aid existing and emerging arts groups. The District will include 2-3 million square feet of new residential, hotel, and office uses by the year 2000. The new 2,800-seat Benedum Center for the Performing Arts, a renova-

tion of the 60-year old Stanley Theater, will complement the existing Heinz Hall and provide a new home for the Pittsburgh Opera, Ballet Theater, Civic Light Opera, and Dance Council, as well as for touring Broadway shows. Eventually, the district will contain more than 7,800 seats in five or more theaters, and create an "opportunity district" for more commercial, entertainment, and residential development. Benedum Center and the other theaters will receive funding from the area's commercial office development through a new public/private institution, the Pittsburgh Trust for Cultural Resources. The developer of the $200 million Allegheny International Office Complex will pay the trust a fixed payment of $250,000 per year plus 5 percent of the projects annual net cash flow over an agreed upon base amount.

Horton Plaza, San Diego

Horton Plaza is an 11-acre mixed-use development in downtown San Diego which will include a major regional shopping center (412,000 square feet) plus four major department stores (420,000 sq.ft.). The developer is also including two theaters with a combined capacity of 775 seats; a 546 fixed-seat main theater and a 250 flexible seat black box. The developer is constructing the theater shells, which total 34,000 square feet and are situated below the project's plaza. The city, through the Center City Development Corporation, will complete the theaters and lease them from the developer for $1 a year for a period of 30 years. The Center City Development Corporation has allocated $200,000 to cover potential operation deficits during initial years. A portion of the transient occupancy tax generated from the Horton Plaza Hotel development may be used to fund any subsequent operating deficits.

Museum of Modern Art, New York

The Museum of Modern Art financed a major museum expansion (160,000 square feet) through the sale of air-rights above adjacent property for $17 million. This transaction provided the site for a $55.7 million residential condominium development in a 52-story tower. The City and State passed legislation creating the Trust for Cultural Resources which received the air-rights money to protect the museums tax-exempt status. The museum also receives an operating subsidy, through the trust, from payments in lieu of taxes from the developed property, and from unit owners when condominium units are sold.

Mid-town Improvement Area
Development Sites

1. Park Plaza
   Owner - City of Boston, multiple private ownership
   Developer - not available
   Architect - not available
   Proposed uses - residential, retail, cultural
   Status - development kit in progress

2. Parcel C-2
   Owner - BRA
   Developer - Louis Cohen
   Architect - August Associates
   Proposed uses - residential, office or retail
   Status - tenatively designated

3. Don Bosco
   Owner - BRA, Salesians
   Developer - Salesians with the Centennial Group
   Architect - Woo & Williams
   Proposed uses - residential, office, retail
   Status - tenatively designated

4. Parcel P-7
   Owner - BRA
   Developer - Theater Plaza Associates
   Architect - Shepley, Bulfinch, Richardson, Abbott
   Proposed uses - restaurant, office, restaurant
   Status - tenatively designated

5. Commonwealth Center (4 parcels)
   Owner - F.D. Rich, others including BRA
   Developer - F.D. Rich
   Architect - The Architects Collaborative
   Proposed uses - office, retail, residential
   Status -

6. Hayward Place
   Owner - City of Boston
   Developer - Mondev
   Architect - John T. Olson Architects & Planners
   Proposed uses - office, retail
   Status - under review

7. 67 Kingston Street
   Owner - Boston Edison Co.
   Developer - Boston Edison Co.
   Architect - C. E. Maguire, Inc.
   Proposed uses - Sub-station expansion
   Status - under review

8. Kingston-Bedford Garage
   Owner - City of Boston
   Developer - not available
   Architect - not available
   Proposed uses - office, retail, residential, hotel
   Status - competition underway

9. 110 Tremont
   Owner - Max Kargman
   Developer - Tremont One Associates
   Architect - Childs, Bertman, Tseckares & Casendino, Inc.
   Proposed uses - office, retail
   Status - under review

10. Parkside East
    Owner - not available
    Developer - not available
    Architect - not available
    Proposed uses - residential, retail
    Status - no proposal

11. Parkside West
    Owner - Tremont One Associates
    Developer - Tremont One Associates
    Architect - Cannon Yan Associates & Piatt Associates
    Proposed uses - residential, retail
    Status - Board of Appeal approved

12. Keith Block (4 parcels)
    Owner - F. D. Rich, Hall & Blue
    Developer - not available
    Architect - not available
    Proposed uses - office, residential, retail
    Status -

13. Tremont Temple
    Owner - not available
    Developer - not available
    Architect -
    Proposed uses - office, residential, hotel, retail
    Status - no proposal

14. 245 Tremont Street
    Owner - F. Sawyer
    Status - no proposal

15. Gary Theater Lot
    Owner - Commonwealth of Massachusetts
    Status - no proposal

16. 86 Warrenton Street
    Owner - Boston Edison Co.
    Status - no proposal

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17. 146 Boylston Street
Owner - White Fund
Developer - not available
Architect - not available
Proposed uses - not available
Status - development kit list in progress

18. Corner Essex and Harrison (2 parcels)
Owner - S. B. Gottlieb, J. Magaletta
Status - no proposals

19. YMCU site (4 parcels)
Owner - YMCU, other private ownership
Developer - not available
Architect - Stahl, Associates
Proposed uses - new YMCU facilities, office
Status - no proposal

20. Hinge Block South (multiple parcels)
Owner - multiple ownership including BRA
Status - no proposal

21. Hinge Block North (multiple parcels)
Owner - multiple ownership including BRA
Status - no proposal

Cultural District

Implementation Issues

1) A plan is being developed which identifies land use patterns and urban design criteria which would transform the Theater District into a Cultural District. We would need to know under Massachusetts and city law the status of such a plan, the process to adopt it, and the form it should take.

2) A basic part of the plan involves coupling highrise housing development with construction, renovation, or replacement of theaters and other arts facilities on-site and perhaps off-site. Developers would be allowed to build housing in return for a contribution towards the building of non-profit arts space on their property. This contribution would serve as the match for federal and foundation grants.

The housing above 125'-155' and up to a higher set limit would be the only use allowed in designated housing areas to break the district height limit. The height, massing, and location of housing towers would be controlled by a building envelop restriction within which the building must fit.

The volume of the arts facilities provided would be exempted from the F.A.R. (8) computation. It is assumed that this housing would have to meet inclusionary zoning requirement. Would "linkage" apply?

There are two other sites, the Hayward and Shubert parking lots, where set back office or hotel towers, over 125'-155' might be acceptable.

3) The principal theaters are the institutions which give this area its identity, stability, and structure. They must be protected as part of the plan. In at least two cases, it is desirable to replace burned or gutted theaters with new ones.

The myriad smaller uses such as small experimental theaters, restaurants, cabarets, art galleries, art supply stores, and resident-oriented markets which fill in between to make a lively cohesive district are also an important part of the plan. Individually they may come and go over time, but the consistent concentration of these uses over the long term is desirable and may need protection from other market forces. It may be that they can, in fact, compete perfectly well and the important zoning requirement would simply involve designing ground floor space to accommodate active retail uses and limit the frontage allowed for "dead" uses such as banks, travel agencies, copy services, etc. How the latter is monitored is a question. Also of importance to this Cultural District are uses along the streets and walkways which remain open and active into the evening. Perhaps the issue of maintaining active uses is a concern for a Cultural District administrative agency rather than zoning.

4) Preservation of significant (1-3) and, in some cases, notable (4) historic buildings is a basic tenet of the Cultural District Plan. Design criteria for renovation and adjacent new construction would be part of the urban design guidelines.

The urban design guidelines would also outline the desired or acceptable massing and set backs within the allowable zoning envelope. Facade guidelines for particular types of streets and uses will identify the architectural elements which will contribute to giving the district a distinctive character. Within this theme, each architect will be able to choose from an infinite number of appropriate, creative solutions.

7) The Adult Entertainment Zone falls within this area. Redevelopment on its edges will likely change use and result in the shrinking of the concentration of Adult Entertainment uses to the stretch of Washington Street south of the Liberty Tree building. The plan acknowledges the existence of this use, making the major pedestrian circulation pattern skirt the area. It is felt that if the illegal activities which are attracted to this area are heavily policed and if the facades and signage could be improved, the area would not need to be perceived as dangerous, offensive, or incompatible with a Cultural District or the Chinatown neighborhood. This would raise the issue of how much can the city require through zoning in terms of the "look" of the area without infringing on First Amendment rights.

8) The block of Essex Street between Washington and Harrison would lend itself to an Asian arts area as a transition between the Cultural District and Chinatown. This would be created by the addition of uses such as an Asian performing arts center, art import stores, Asian cinema, and restaurants. Development of these uses may come more from working with property owners and the Chinatown community than through zoning.

9) To make the Cultural District successful, the quality of the public spaces will be critical. Some of the public space improvements will likely be made as part of development projects. Additional improvements, public space maintenance and programming, and district promotion may be administered by a Cultural District agency. These functions might be funded by a special assessment district which would include the "Midtown" areas of Park Square and Essex Street as well as the Cultural District proper. Each property owner would contribute a sum annually based on square footage and other considerations. These funds might also be used to assist non-profit performing and visual arts facilities within the district and might serve as matching monies for Federal and foundation grants.

Boston Camerata

Since 1954, the Boston Camerata's activities have grown to include teaching, research, publication and internationally acclaimed performances and recordings. The ensemble combines historical accuracy and professional performance standards in their presentations of Mediaeval, Renaissance and early Baroque music.

Formerly associated with the Boston Museum of Fine Arts, in 1975 the Boston Camerata became an independent, non-profit organization. The Camerata's Boston area performances include a four program subscription series which have been held in five rented spaces in the past five years alone. This season, the Boston Camerata will hold its performances in Jordan Hall at the New England Conservatory and Harvard's Sanders Theater.

"BOSTON CAMERATA NEVER BETTER...among the city's brightest entertainments..."

The Boston Globe

Boston Youth Theater

"Professional", "energetic", "hopeful", "youthful" are adjectives often used to describe the Boston Youth Theater. Drawing together Boston teenagers from all races and backgrounds, the BYT positively channels their energy into projects expressing hope and providing role models for their generation. Through the discipline of theater, many have undergone profound personal growth and discovery. BYT's year-long program of workshops and performances provide young Bostonians with increased opportunities in the performing arts.

> "Boston Youth Theater is youthful energy channelled positively into the expression of a generation."

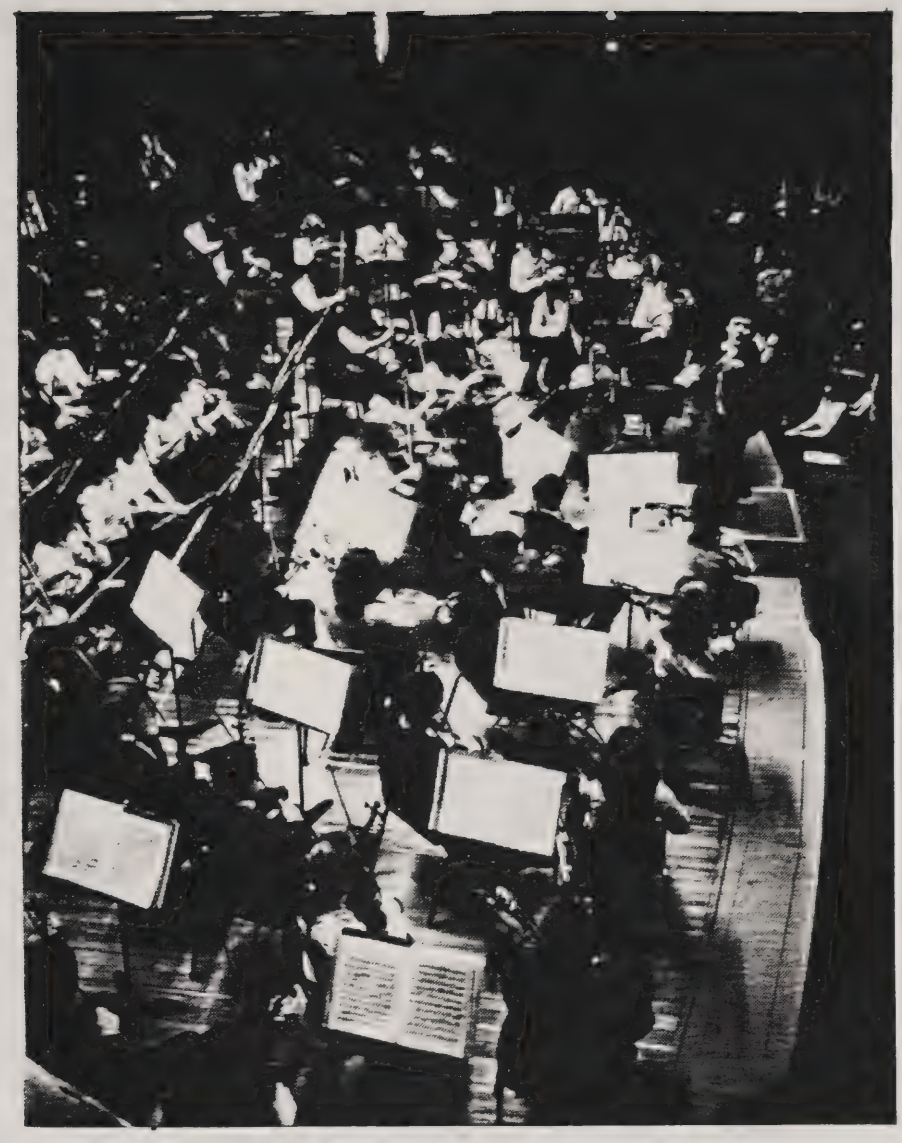
Collage

Collage is Boston's pioneering new music chamber ensemble. The performers are dedicated to commissioning for and presenting contemporary works to Boston audiences. Throughout its 14 year history, Collage has sought to foster creative exchange and discovery between composer, performer and concert-goer. The greater part of their work is presented in annual Boston concerts. National and international tours, publication of a new music bulletin, educational programs, radio and television broadcasts comprise the group's other activities. This year's performances will be presented at Edward Pickman Hall, Longy School of Music.

> "This is a group of spirited individuals with a firm commitment to contemporary music. Boston is fortunate to have them."
>
> Seiji Ozawa

Concert Dance Company

Since its founding in 1967, Concert Dance, contemporary dance repertory company, has presented major choreographic commissions and collaborations of twentieth century work. Additional activities are national tours and educational programs. After appearing in several local performance spaces, the company has no consistent residence this season.

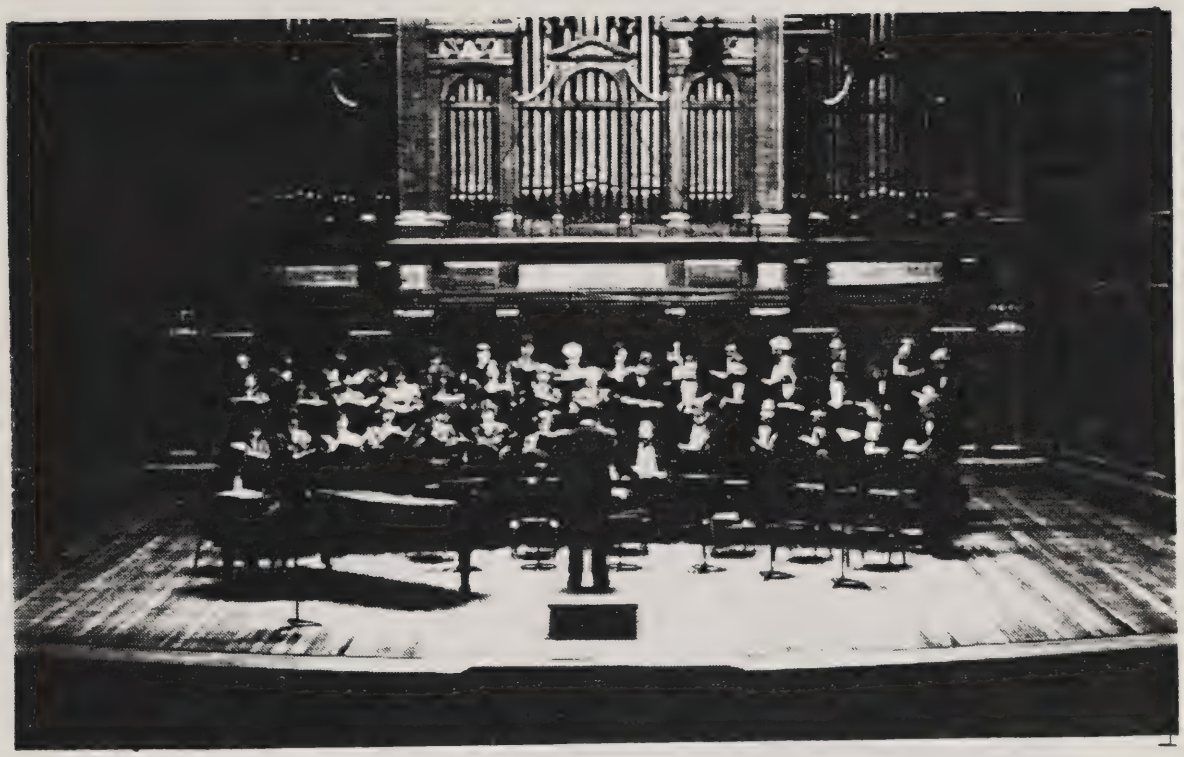
> "Concert Dance looked fabulous...These are the most polished and professional modern dancers in Boston."
>
> The Boston Globe

Greater Boston Youth Symphony Orchestra

The Greater Boston Youth Symphony Orchestra provides young area musicians with the opportunity for personal and artistic growth through participation in a professional music environment. Now in its 29th season, the GBYSO continues to encourage musical development and understanding in elementary to high school students and their communities. Composed of three orchestras - Senior, Repertory and Chamber - and a String Training ensemble for musically promising minority students, a percussion ensemble and chamber music groups, the GBYSO has 215 members. They have represented Boston at half a dozen performance sites in Boston (since 1981), West Germany, Montreal, Paris, Austria, Hungary and Yugoslavia. Their current homebase is the Boston University School for the Arts.

> "The high school students composing the Greater Boston Youth Symphony's personnel are an amazing group. Their enthusiasm is high, their dedication rapt, their talent considerable. Even with annual changes in the ranks, a sense of consistency prevails."
>
> The Boston Globe

Impulse Dance Company

Jazz, rhythm, humor, theater, dance. Ever since Impulse Dance's inception in 1974, this contemporary jazz dance company has been touring daring, provocative repertory to stages nationwide. Twice a year Boston audiences are treated to a dance performance series. Educational programs in movement, composition and the history of jazz styles are also offered. The Company services the community with dance classes, workshops and lecture demonstrations. Because they lack a permanent base, Impulse has been forced to rent five performing spaces since 1981. For the fourth consecutive year, they will adapt their profoundly sensitive movements to the Strand Theatre stage.

> "...[Impulse] emphatically reminds one that jazz dancing means to reach beyond the flashy technique, the loose hips and high-kicks, to touch the gut level of joy and sorrow."
>
> Contemporary Dance News

John Oliver Chorale

The internationally renowed John Oliver Chorale is in its tenth season of performing great works from Western choral tradition. Under the direction of founder, John Oliver, the Chorale has become one of the nation's foremost ensembles of its kind. This season the Chorale will fill Jordan Hall with sensitive, rich and colorful music.

> "...not only is this an ensemble of de luxe quality it can also boast a number of individual voices that are quite striking in range, color, strength and beauty."
>
> The Boston Globe

Ramon de los Reyes Spanish Dance Theater

The Ramon de los Reyes Spanish Dance Theater, Inc., was established in 1975 for the purpose of dance education and performance. It has evolved into an integral Spanish-American cultural link. The repertoire consists of authentic dances from Central and South America and new choreographies combining dance, poetry, theater, photography and puppets. The Theater has the honor of serving as the official representative of the Spanish government in Boston. The organizations educational outreach program includes instruction, mini-concerts, lecture demonstrations and video production for cable.

> "[Ramon de los Reyes Spanish Dance Theater] was in splendid form in ensemble work, bringing grace and magnetism to the fireworks of flamenco."
>
> The Boston Herald

Danny Sloan Dance Company

The Danny Sloan Dance Company, a Jazz/Gospel company, performs the works of its namesake and artistic director and national choreographers. They have performed in half a dozen spaces in the last five years. This season's performances will be presented at Northeastern University Theater, the Strand Theatre, New England Life Hall and John Hancock Hall Auditorium.

Beth Soll & Company

Beth Soll & Co. is entering its tenth year of presenting innovative dance and choreography to Boston. Under the artistic direction of Beth Soll, the company promotes modern dance through performances, lectures, and workshops. They have received national acclaim. Last season included a contribution to the Statue of Liberty Celebration in New York City. Despite their success, the company has had to rent more than a dozen spaces for their Boston performances since 1981.

> "...some of the most provocative, entertaining and deeply thoughtful [dances] being created...Her work, a fascinating blend of the new and the old, the avant-garde and the classical, has won her five grants from the National Endowment for the Arts."
>
> David Wilck, The Christian Science Monitor

Stage Company of Boston

The Stage Company of Boston, Inc., one of the city's newer arts producing organization, begins its second season showcasing Boston playwrights, directors, actors, theater artists, designers and visual art exhibits. Stage Company springs from Boston's cultural renaissance. Their primary objective is community development through performing and visual arts as the educational and cultural vehicles. The Stage Company actively seeks community participation in the arts through work with the Boston school system and an innovative program of interpreting each performance in sign language. This season, the Stage company's four major performances will be held at the Paramont Penthouse Theater in Boston's South End.

"The way to Boston's heart is through the arts."

The Stage Company of Boston

Studio Red Top

Women jazz musicians; that is the focus of Studio Red Top. Founder and director, Cathy Lee, began SRT in 1978 to promote appreciation of jazz and employment for local women musicians. SRT has occupied two permanent performance spaces in Boston. Both were sold to private real estate developers, leaving SRT to migrate to a dozen different spaces in the past five years. The lack of a permanent residence has severely hampered the development of a consistent audience base and altered the schedule of weekly concerts. For the 1987 season the greater part of SRT presentations will be held at the Villa Victoria Cultural Center in Boston's South End.

> "What Cathy Lee and her dedicated staff lack in fancy trapping, however, is consistently offset with quality shows."
>
> The Boston Globe

TheaterWorks

TheaterWorks was established in 1980 as a performing company to produce contemporary plays and provocative interpretations of classic literature. Suffolk University is the latest venue on a list of a half dozen Boston performing spaces the group has used since 1981. TheaterWorks' image-based, body-centered approach to acting has been incorporated into many collaborative works which fuse the visual arts, poetry and music on stage. TheaterWorks actively pursues the philosophy of the interactive process in theater.

> "Tim McDonough...actor, director, teacher, and cofounder of the TheaterWorks company; through his astonishing command of different acting styles and his commitment to fresh scripts and concepts, he has enlightened audiences by stretching the theater in exciting new directions."
>
> The New England Theatre Conference
> Regional Citation

Women In Theater Festival

March 1987 marks the third annual Women In Theater Festival, to be held at Suffolk University and Northeastern University. The five-day festival features an international array of performers and panelists, chosen from numerous applicants to represent the breadth and depth of women's work and issues in theater. The Women In Theater Festival works year-round to provide a forum for a diversity of women's work in theater and stimulate thoughts, discussion and further work. They achieve this through a nationally distributed Women In Theater Festival Resource Guide, production of theater events and highlighted by the Festival. The organization has yet to find a suitable performance space. Of particular concern to them is the lack of spaces with wheelchair accessibility.

> "Kudos to the organizers of the Boston Women's Theater Festival, who showcased, in a fittingly festive atmosphere, a considerable amount of local and imported talent during five days of panels and performances at the Boston Shakespeare Company Theater. The event attracted capacity crowds and should have no trouble becoming an annual affair."
>
> The Tab

Arts Service Organizations

The Artists Foundation, Inc. Founded 1973

The foundation administers a half million dollars, given by the Massachusetts Council on the Arts and Humanities, for an artist fellowship program. They are actively providing artist services - a library identifying health hazards, a reference service for artists seeking accountants and involvement in housing projects.

ARTS/Boston, Inc. Founded 1975

As an audience development organization serving the Boston and New England area, ARTS/Boston operates the BOSTIX booth and distributes Arts Mail offering discounted and advance ticket sales. It is also involved in assisting member groups build computer file membership lists as well as lobbying for legislation affecting the arts community.

Artists Tenants of the South End Founded 1984

When their landlord threatened them with incredible rent escalation, this group of artists banded together to find adequate, affordable working space. They are in the process of purchasing a Boston Redevelopment Authority-owned building to be part residence and part light industry business.

Boston Afro-American Artist Association Founded 1963

Their aim is to involve black artists in the Boston arts community, through participation in Sunday In The Park and Boston Arts. They also offer arts scholarships, workshops and field trips.

Boston Center for the Arts Founded 1970

The Boston Center for the Arts is a complex of four buildings, including two theatres, providing subsidized work space for local artists.

Boston Community Access & Programming Foundation Founded 1982

The foundation provides public access to Boston cable television. Training in video and equipment techniques is offered to professional groups and individuals producing cable programs.

Boston Dance Umbrella Founded 1979

Boston Dance Umbrella serves as a central information resource center and advocacy agency for Boston's dance community. Their range of activities includes teaching, administrative and ordinance development and presentation of 30-40 dance companies a year.

Boston Film/Video Foundation Founded 1977

This non-profit organization is dedicated to the purpose of providing equipment, space and educational programs to film/video artists and the greater Boston community.

Boston Theater District Association Founded 1976

The primary focus of this neighborhood arts organization is the civic, economic, educational and social development of the Boston's Theater District.

Boston Visual Artists Union Founded 1971

The Union is a non-profit cultural and educational organization whose main function is to improve all aspects of artists' lives and educate the public as to the contributions artists make to the community.

Chinese Culture Institute Founded 1980

The Chinese Culture Institute maintains an educational focus to broaden the spectrum of public awareness of Chinese culture and arts.

Cultural Education Collaborative

An arts and education agency, they fund Massachusetts school programs for long and short-term arts programs which include an artist-educator exchange component.

Fort Point Arts Community Founded 1980

The group exists to maintain the artist community at Fort Point and pursue housing development options for artists.

Jamaica Plain Arts Council Founded 1978

This Council is comprised of Jamaica Plain resident artists, architects and commercial workers who wish to initiate cultural happenings and experiences in their neighborhood. They provide strong and varied arts programming for the community.

Massachusetts Cultural Alliance Founded 1969

This non-profit organization serves 250 cultural organizations and individuals by offering management, aid, research and advocacy services and organizations.

New England Theater Conference for Stagesource Founded 1952

NECT deals with commercial, professional, secondary and college level theater in the New England area. They provide information and employment.

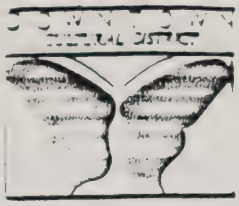
Massachusetts Film Bureau

The Bureau was formed by Governor Dukakis to increase state revenue by encouraging film and television producers to shoot on-location in Massachusetts. Their work entails marketing Massachusetts to out-of-state producers and promoting Massachusetts-based producers and video, television and film companies.

Performing Arts Groups

Actor's Workshop Theater Training Institute

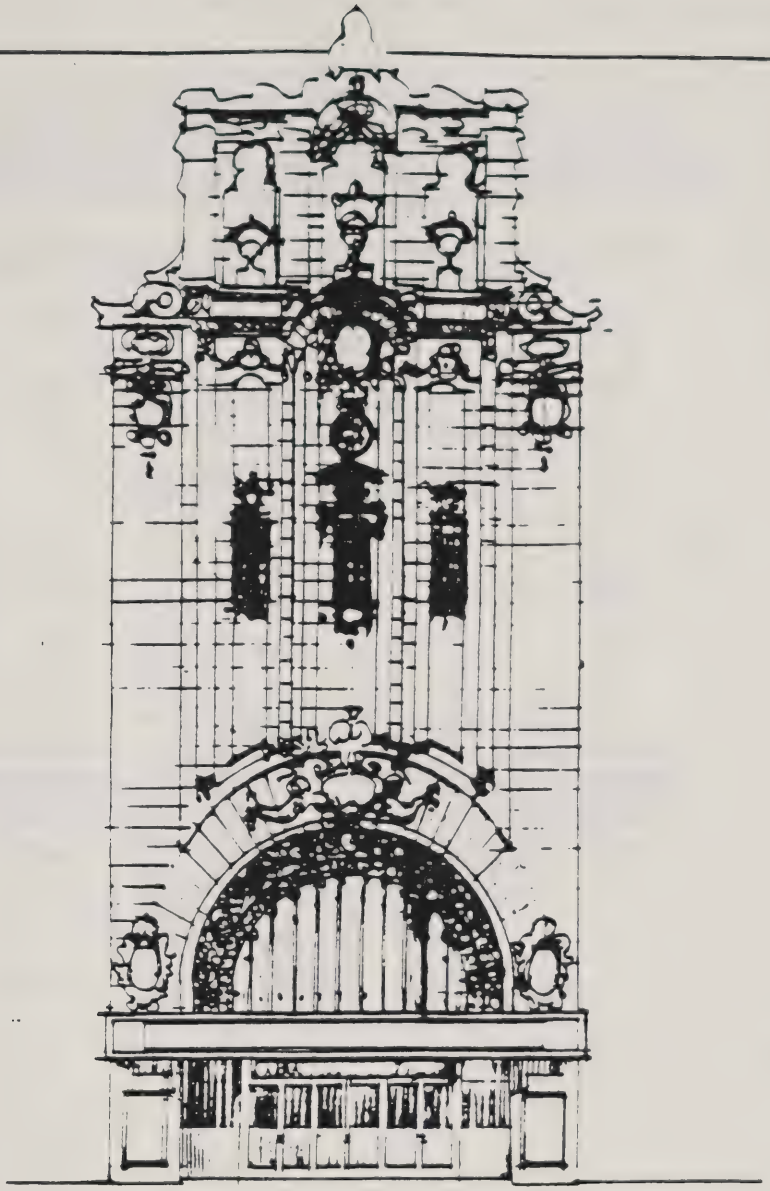
The Actor's Workshop Theater Training Institute, Inc., (established in 1956), New England's first professional theater school, continues to train in the acting craft, personal improvement and betterment of communication skills. Settled on Boylston Street in the heart of the "Theater District", it remains to prepare aspiring Bostonians for stage, film and television.



Historical Building Survey

China Trade Center
(Boylston Building)
2-22 Boylston Street
Built 1887

Style:	19th century commercial structure with Renaissance and Romanesque detailing, Nova Scotia sandstone
Architect:	Carl Fenmer
Current status:	renovated for the China Trade Center shops and food court with 8-story atrium
Historic rating:	Designated Boston Landmark; Category 1, listed in National Register of Historic Places.



Opera House (Savoy
B.F. Keith Memorial)
539 Washington Street
3,200 seats, built 1925-28

Style:	narrow street facade - flamboyant terracotta Beaux Arts theatre entrance, Spanish baroque inspiration with garlands, cartouches, allegorical figures, urns, wreaths; French baroque interior
Architect:	Thomas Lamb, nationally prominent theater architect
Originally:	vaudeville and film playhouse to honor B.F. Keith, "father of vaudeville", 1929 to movies (Savoy)
Current status:	Opera House for non-profit Boston Opera Company
Historic rating:	Under study for designation as Boston Landmark Category II, listed in National Register of Historic Places.

Sam S. Shubert Theatre
263-265 Tremont Street
1,600 seats, built 1908-1910, present facade 1925

Style: classically-inspired, two-story Palladian-motif window original 1910 wrought iron French Adamesque interior and glass marquee

Architect: Hill, James and Whitaker.
Thomas M. James, principal architect also designed Union Warren Savings on same street

Originally: theatrical high points have included the first Boston performances of British actors John Gielgud, Maurice Evans, Sir Laurence Olivier, and the 1917 performance by John Barrymore, one of the greatest 19th century American actors.

Current status: active commercial theater

Historic rating: Category [illegible] listed on National Register of Historic Places

Wilbur Theatre
244-250 Tremont Street
1,200 seats, built 1913-14

Style:	Colonial Revival, red brick with marble trim including ionic columns, theatre masks above three arched, elongated windows
Architect:	Clarence H. Blackall, nationally prominent theater architect, who designed 6 other buildings in the district
Current status:	active commercial theater
Historic rating:	Category II, listed in National Register of Historic Places. Under study (1986) for Boston Landmark designation

Wang Center (Music Hall, Metropolitan Theater)
252-272 Tremont Street
4,000 seats, built 1923-25

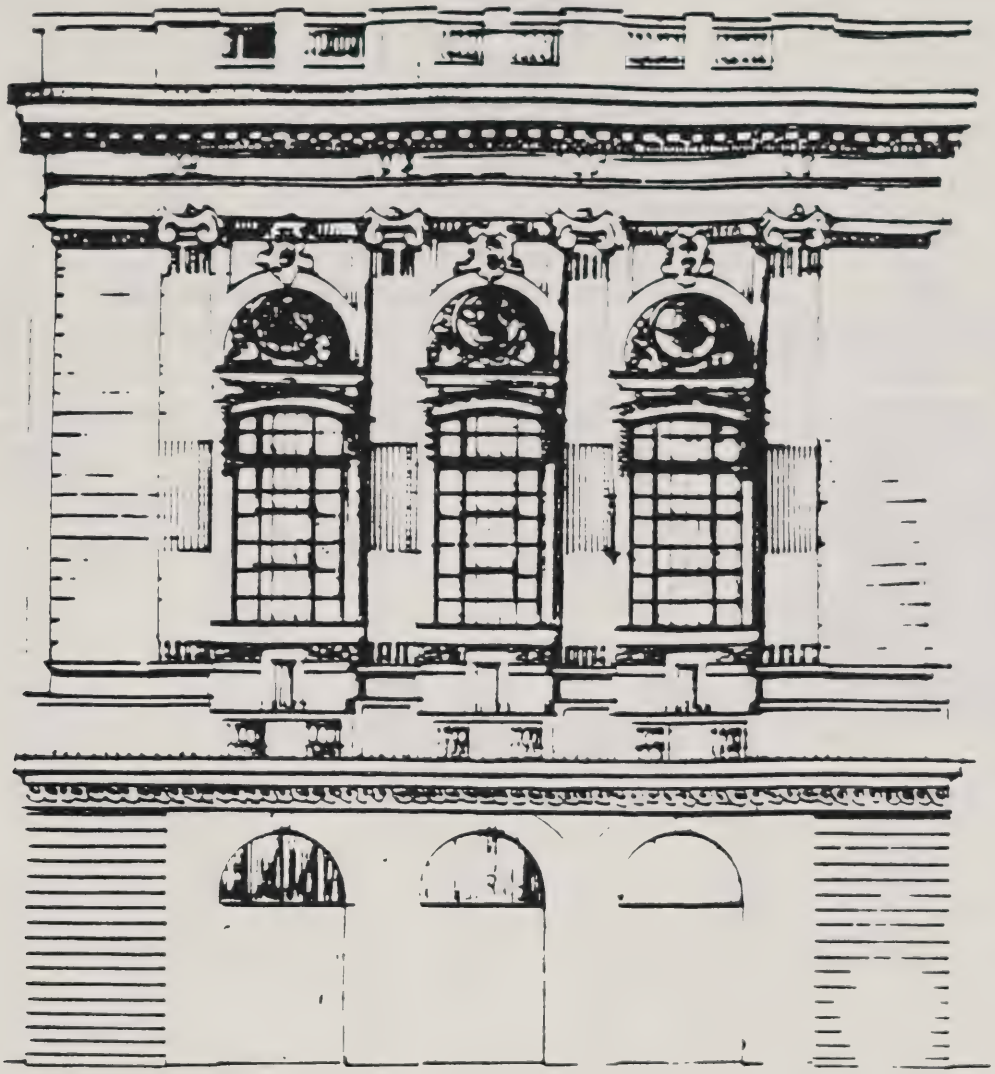
Style: Renaissance Revival, 155' limestone "palazzo skyscraper" two-story ionic colonnade, Corinthian pilasters, theater masks along cornice, Louis XIV ornate interior

Architect: Clarence H. Blackall, nationally prominent theater architect who designed 6 other district buildings

Originally: promoted as "the public's castle" with "a thousand and one wonders" it included "the grand lobby with four tiers of promenades, spacious lounges, marble doorways rose jasper pillers, two 1,300-lb. gold plated chandeliers, bronze details by the Gorham Company, and $10,000 in gems decorating the central mural painting by Edmund Philo Kellog....waiting patrons could arrange for bridge parties, lounge in comfortable chairs with the latest magazines, promenade to the music of two lobby orchestras, play ping pong, or visit the chic art deco restaurant which opened in 1932."

Current status: active, largest theater in Boston's history

Historic rating: Designated Boston Landmark; Category [illegible] listed in National Register of Historic Places.



Saxon Theatre (Majestic)
219-221 Tremont Street
1,000 seats, built 1901-1903

Style:	Beaux Arts, granite base, grey terracotta four 3-story Roman Ionic columns, arches with theater masks and stained glass windows between columns, opulent rococo interior
Architect:	John Galen Howard and James M. Wood Interior - Henry B. Pennell Lobby murals by William deLeftwich Dodge who also painted Library of Congress murals
Originally:	Used for musicals and light opera, converted to movie house 1937
Current status:	Vacant
Historic rating:	Designated Boston Landmark - Interior Category - Exterior Category - Listed in National Register of Historic Places

Charles Playhouse
76-78 Warrenton Street
400 seats, 200 seats, 150 seats, built 1838-9

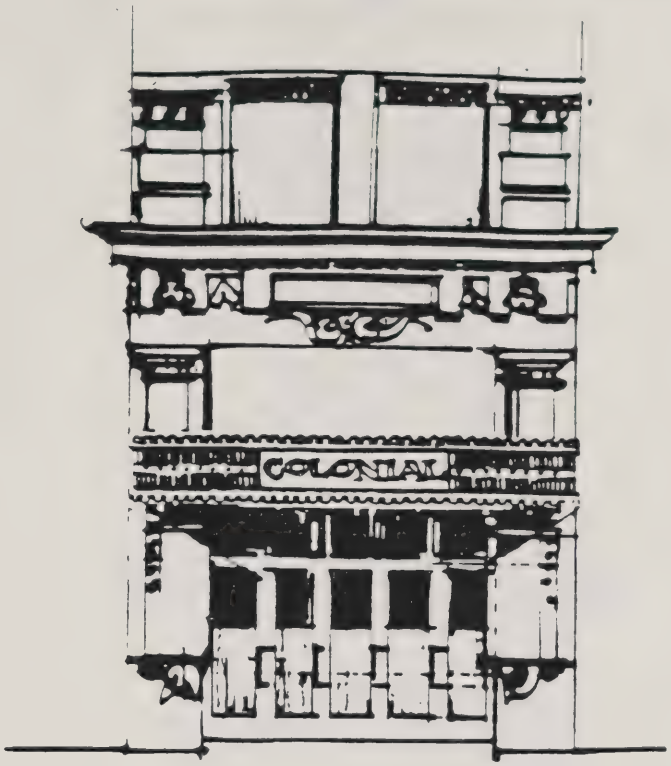
Style: Greek Revival temple front - red brick

Architect: Asher Benjamin who also designed Charles Street Meeting House and Old West Church and is famous for his builder's guidebooks which greatly influenced the spread of Federal and Greek Revival architecture throughout New England

Originally: Fifth Universalist Church, then Hebrew Temple, then Scottish Presbyterian Church

Current status: three small active theaters - the transformation of church to theater maintained the original facade and interior spaces but little interior detailing remains.

Historic rating: Category listed in National Register of Historic Places

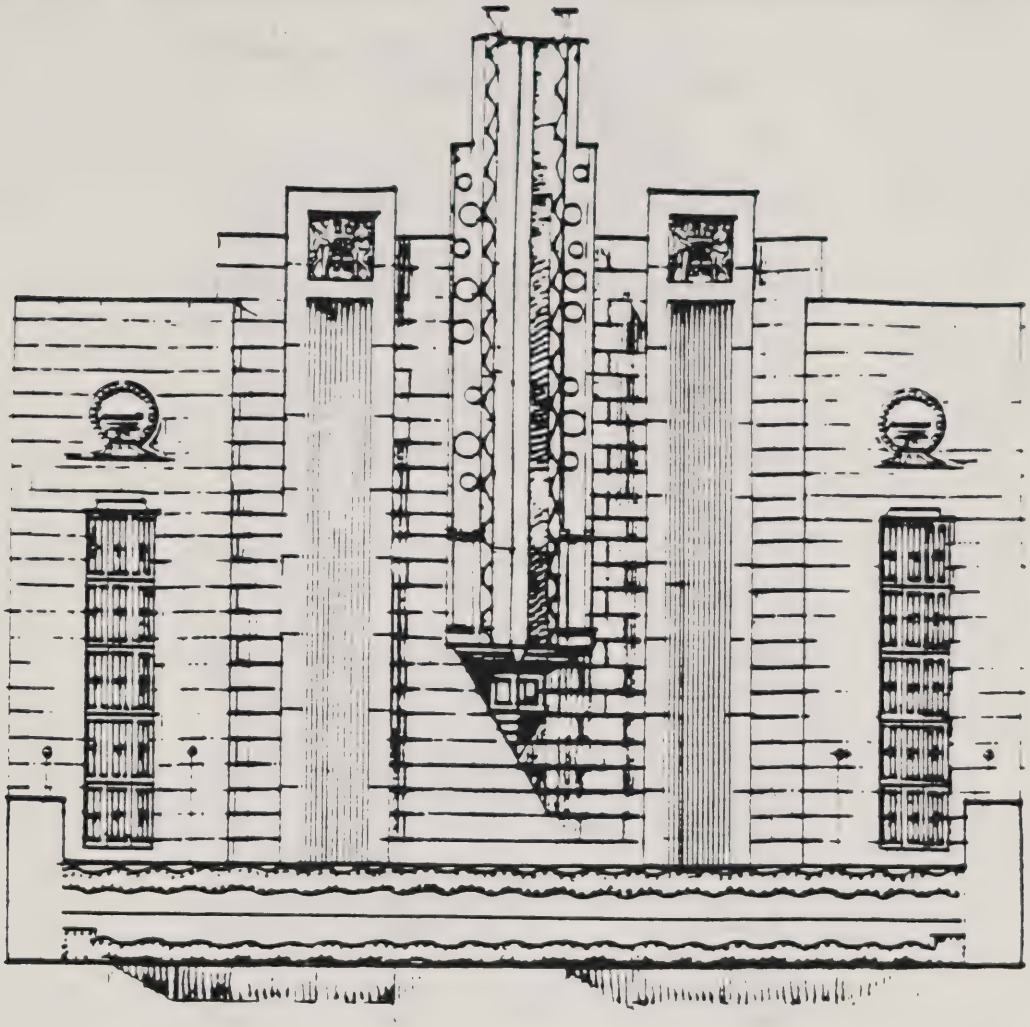


Colonial Building/Colonial Theatre
96-106 Boylston Street
1,700 seats, built 1899-1900

Style:	Renaissance Revival, "55' 'palazzo skyscraper", Milford pink granite; rich, florid interior with Italian inspirations, unique series of murals
Architect:	Eminent theater architect, Clarence H. Blackall, H.B. Pennell (interior)
Current status:	active theater within office building, oldest intact theater in Boston
Historic rating:	Building category III, Theater Category II. Under study for designation as a Boston Landmark (1986).

Modern Theater (Dobson Building)
523-527 Washington Street
900 seats, built 1872,
theater 1913

Style:	high Victorian commercial building with 1913 marble classical entrance, sandstone and Vermont marble, "French Renaissance" interior
Architect:	1876 Levi Newcomb and Son, theater: Clarence H. Blackall, Wallace Sabine
Originally:	built as commercial building, in 1913 first Boston movie theater, later used for vaudeville and burlesque
Current status:	vacant
Historic rating:	Category ... listed in National Register of Historic Places.



Paramount Theatre
549-563 Washington Street
1,400 seats, built 1930-32

Style:	Moderne theatre facade with Art Deco sign and marquee cast stone concrete; Art Deco interior
Architect:	Arthur H. Bowditch, also designed Old South Building and Hotel Somerset
Originally:	built exclusively for motion pictures
Current status:	vacant, generally intact, renovation and reuse as dance club is underway
Historic rating:	Designated Boston Landmark; Category listed in National Register of Historic Places.

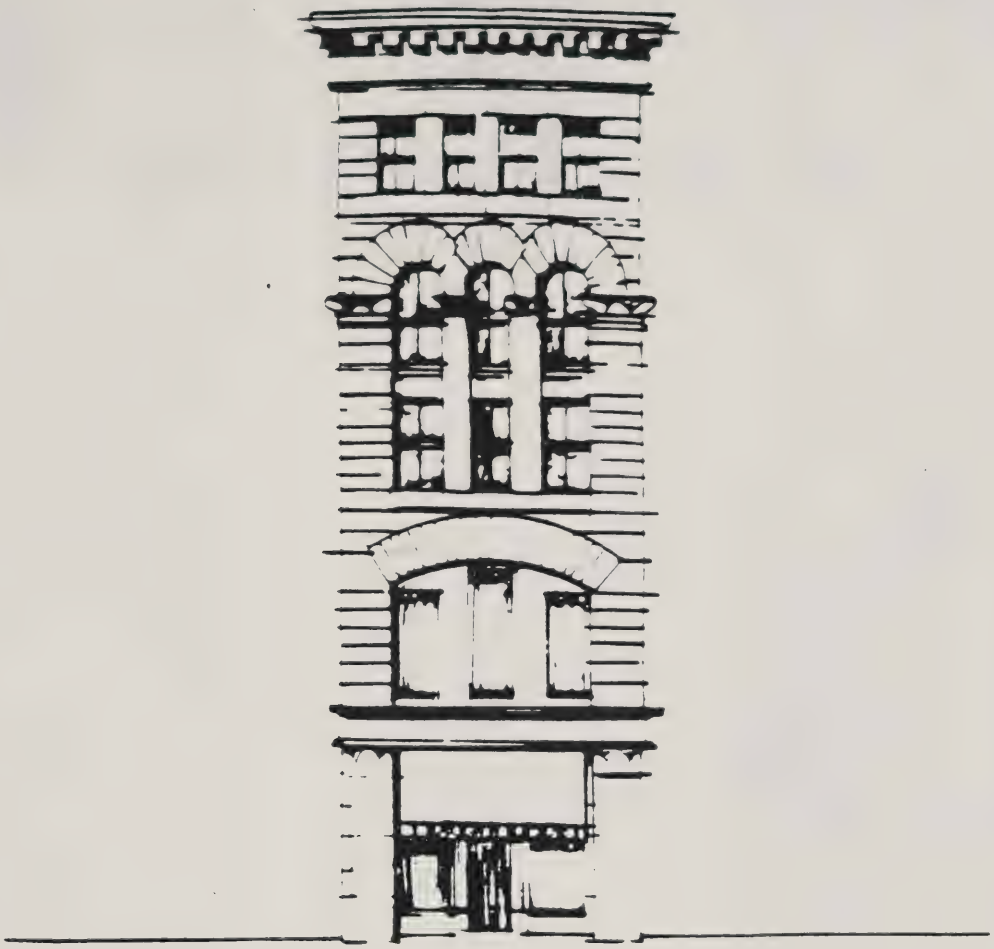
Y.M.C.U.A. Boston Young
Men's Christian Union
48 Boylston Street
Built 1875

Style: High Victorian gothic, granite and sandstone

Architect: N. J. Bradlee

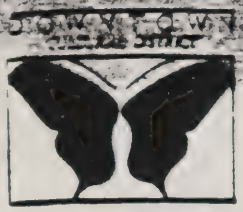
Current status: continues as recreational and fellowship organization with gymnasium and meeting rooms; YMCU would like to renovate and expand

Historic rating: Category [illegible] listed in National Register of Historic Places



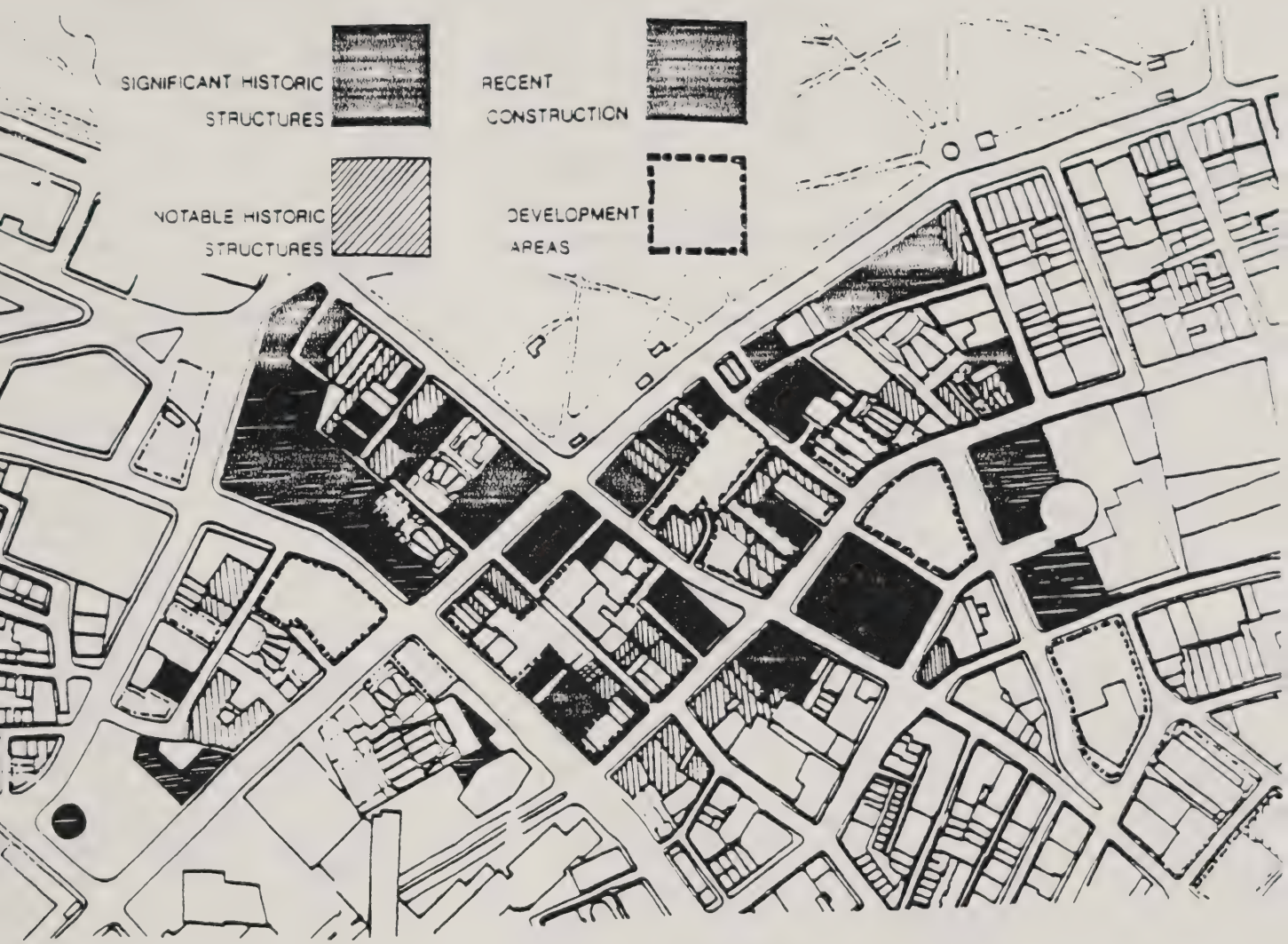
Hayden Building
681-683 Washington Street

Style:	Romanesque with characteristically Richardsonian features
Architect:	H.H. Richardson, eminent architect, one of his few commercial buildings
Current status:	
Historic rating:	Designated Boston Landmark; Category II, listed in National Register of Historic Places.



Cultural District Inventory Maps

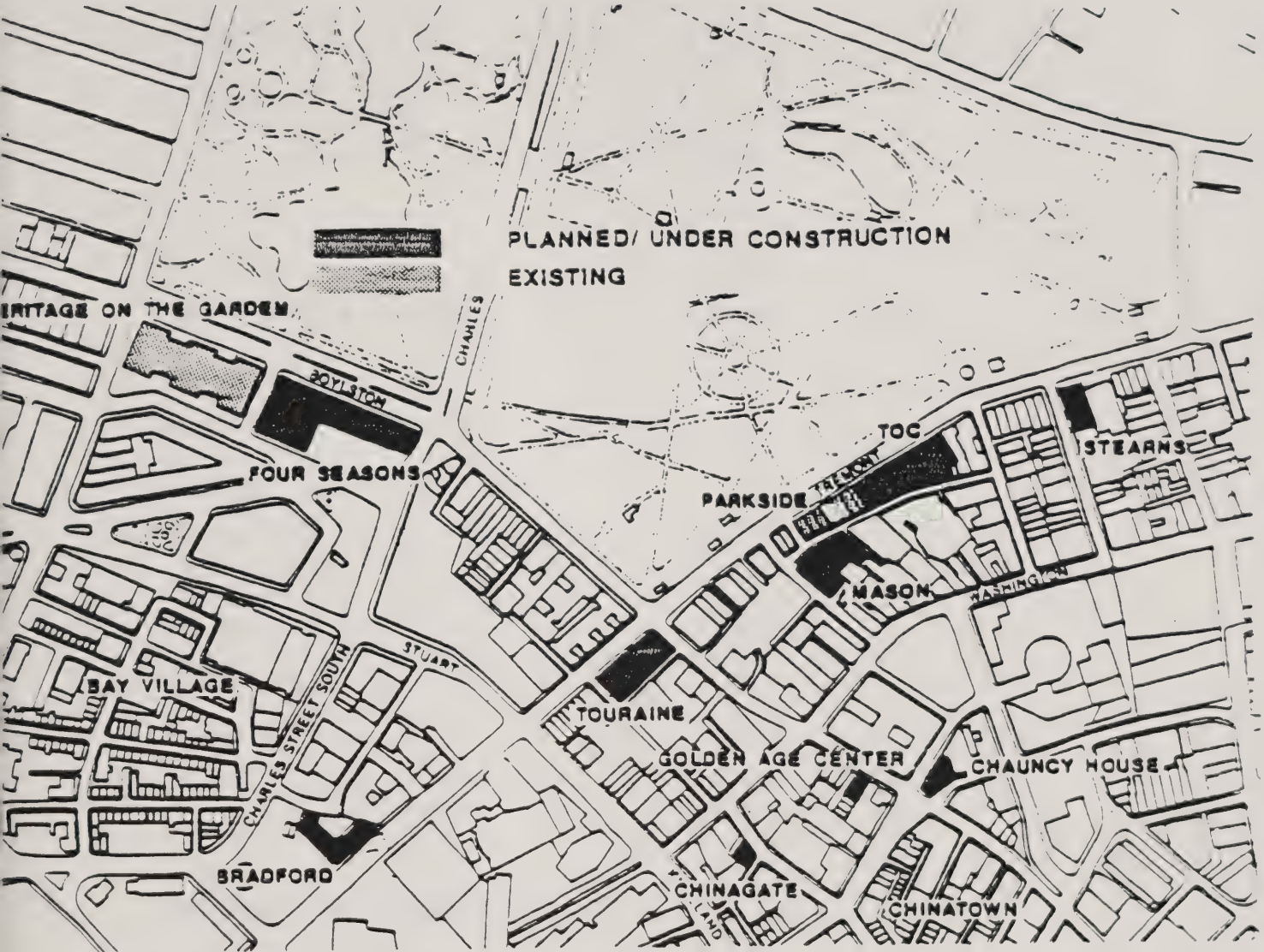
Cultural District
Assets and Development Opportunities



- Existing Theaters
  Active:

Wang Center	4,000 seats
Opera House	3,200 seats
Colonial Theatre	1,658 seats
Shubert Theatre	1,600 seats
Wilbur Theatre	1,200 seats
Next Move Theatre	272 seats
Charles Playhouse	seats
City Place	100 seats

HOUSING


PLANNED/ UNDER CONSTRUCTION
EXISTING
ERITAGE ON THE GARDEN
BOYLSTON
CHARLES
FOUR SEASONS
TOC
STEARNS
PARKSIDE
TEXACO
MASON
WASHINGTON
BAY VILLAGE
CHARLES STREET SOUTH
STUART
TOURAINE
GOLDEN AGE CENTER
CHAUNCY HOUSE
BRADFORD
CHINAGATE
CHINATOWN

HOUSING

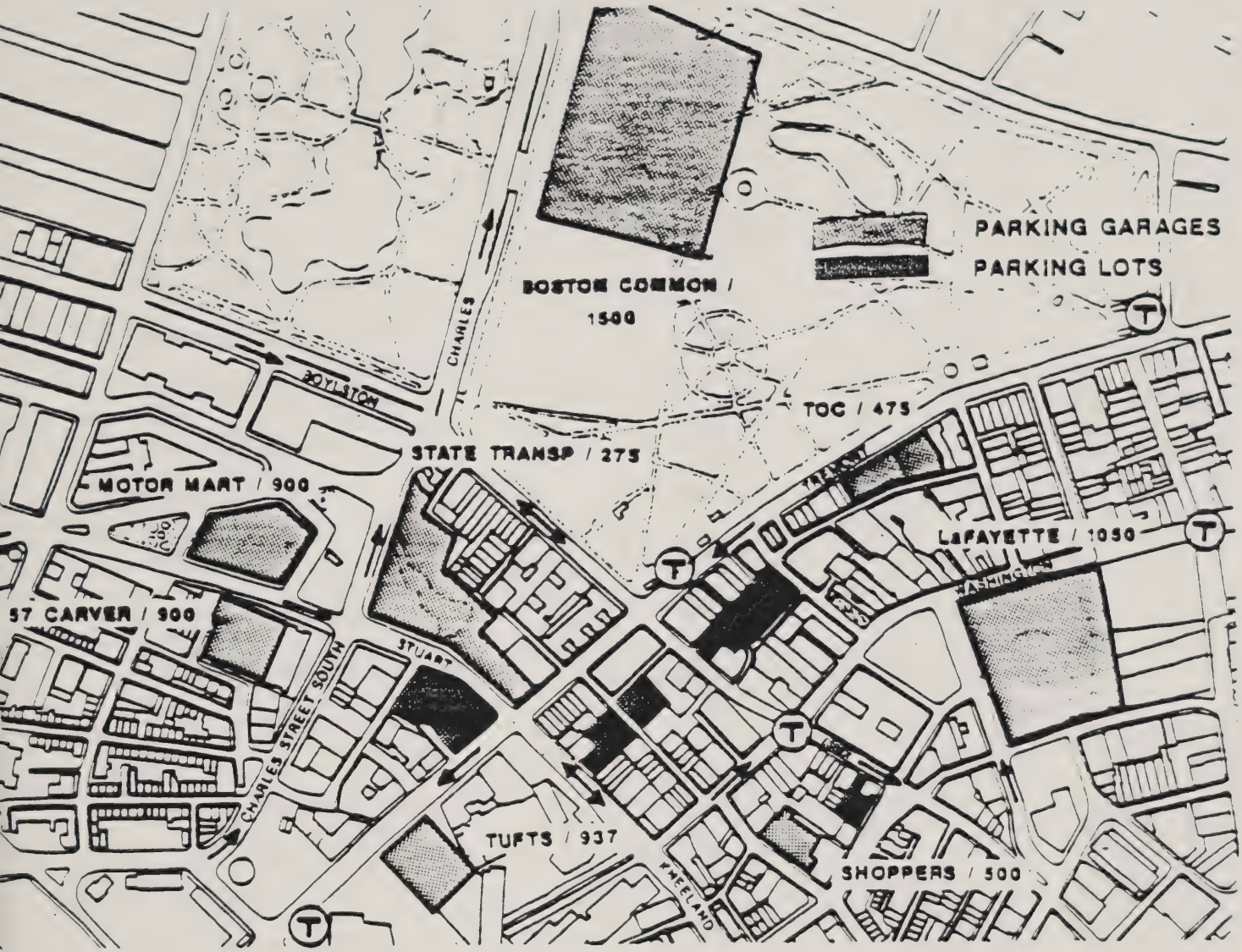
Existing

	Units
Bay Village	500
Chinatown	900
Tremont on the Common	374
Mason Building	119
Stearns Building	120
Touraine	269
Bradford Towers (East & West)	231
Four Seasons	100
Chauncy House	86
Chinagate	15
Golden Age Center	27
Total	2,791

Proposed/Under Construction

Heritage on the Garden	100
Parkside West	94
Total	194

TRANSPORTATION/PARKING



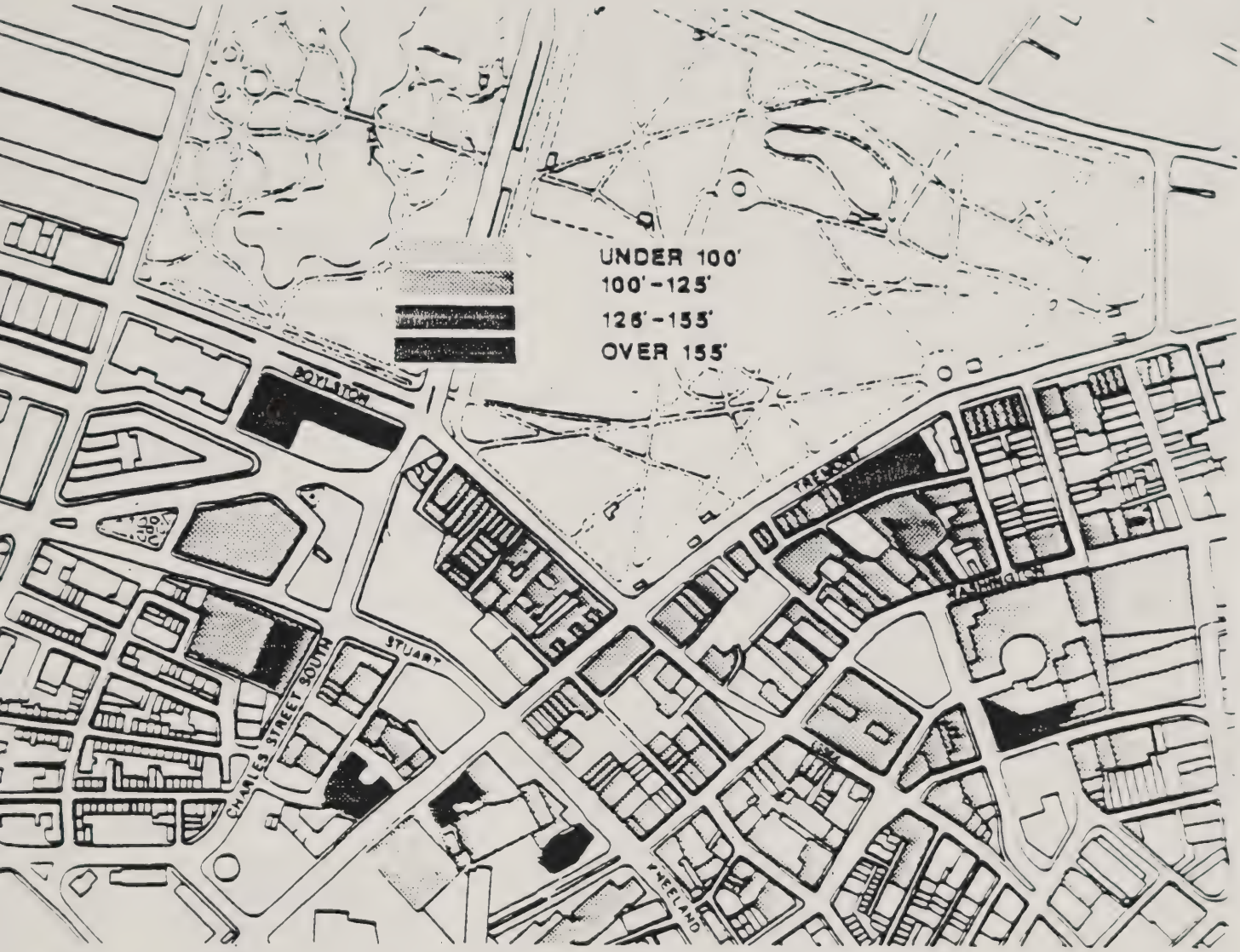
PARKING

Garages	Capacity
Motor Mart Garage	900
Tremont on Common	475
57 Carver Garage	900
LaFayette Place	1,050
Boston Common	1,500
Tufts Garage	937
State Office Bldg.	275
Shoppers Garage	500
	6,537

LOTS*	
Tremont/Stuart (Parcel C-4)	95
China Trade/J. Wirth Block Lots (3)	140
Astor/State Block Lots	60+
Essex/Harrison	50
	345+

*Most open parking lots are considered development sites and will eventually be phased out.

BUILDING HEIGHTS


UNDER 100'
100'-125'
125'-155'
OVER 155'
BOYLSTON
STUART
CHARLES STREET SOUTH
ARLINGTON
PARK
PARK
PARK

BUILDING HEIGHTS

Selected Building Heights

Under 100 Feet

Boylston Building	84'
Hayden Building	40'
YMCU	74'
Saxon (Majestic) Theatre	84'
Opera House	66'
LaFayette Place	40'
New England School of Law	60'

100-125 Feet

Mason Building	112'
600 Washington Street	100'
Little Building	125'
Colonial Building	125'
Masonic Lodge	125'

126-155 Feet

Bradford Hotel	155'
Wang Center Office Building	155'

Over 155 Feet

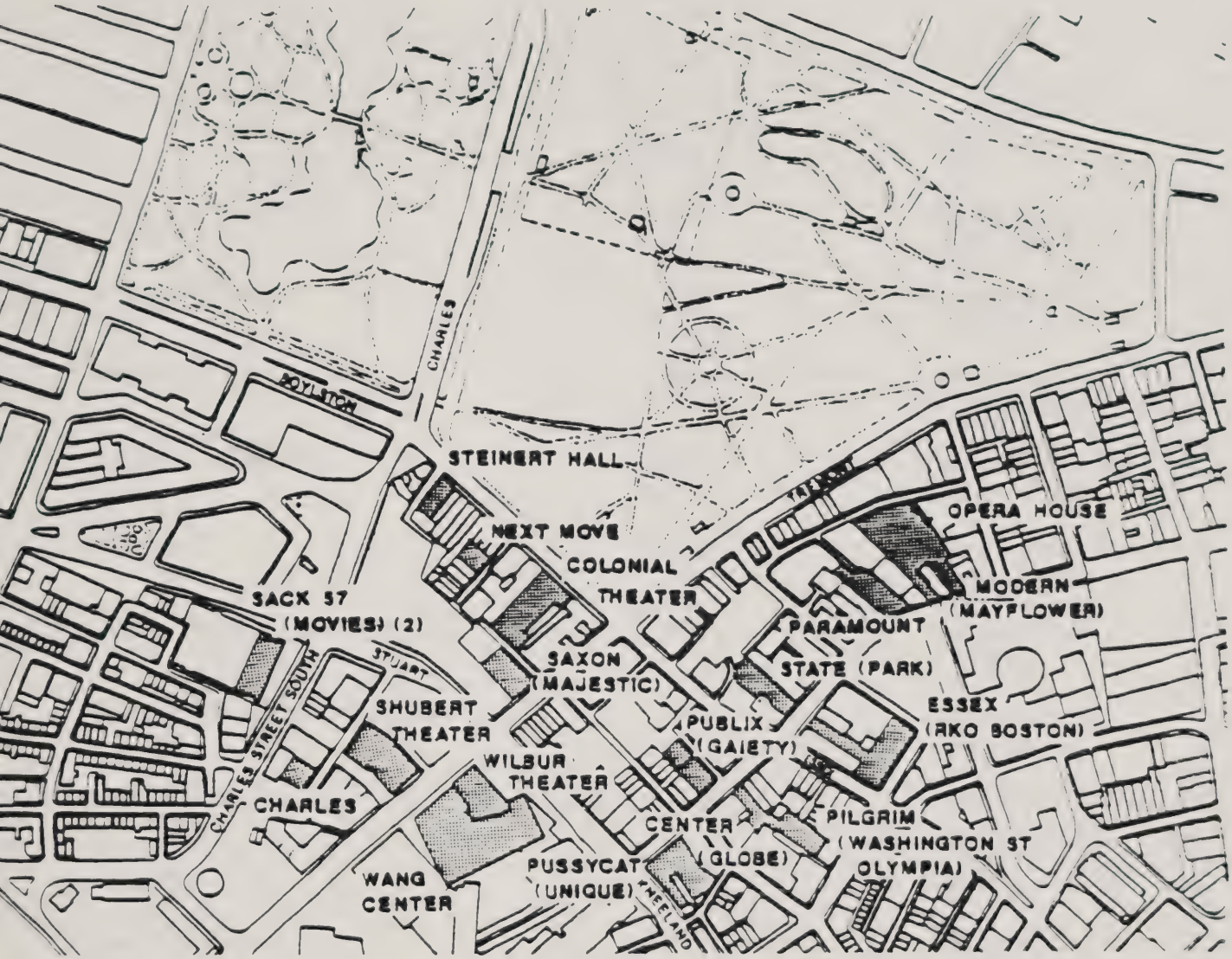
Nutrition Center	160'
LaFayette Hotel	270'
Tremont-On-The-Common	260'
Howard Johnson Hotel	258'
Four Season's Hotel	200'

DEVELOPMENT SITES/AREAS

DEVELOPMENT SITES/AREAS

Site/Area	Size	Ownership
1. Park Plaza UR/Park Square Parcel	30,500	City of Boston Frank Sawyer Edward Gleason
2. South Cove UR Parcel C-4	35,000 sq.ft.	Frank Sawyer
3. South Cove UR Parcel C-2	5,000	BRA
4. South Cove UR Parcel P-12	35,000 sq.ft.	BRA/Salesian Society
5. South Cove UR Parcel P-7	5,800 sq.ft.	BRA
6. Saxon Rear	7,500 sq.ft	Comm. of MA
7. Haywood Place Site	35,000	City of Boston
8. China Trade/J. Wirth's Block (Hinge Block)	80,000 sq.ft.(?)	Fitzgerald/Cocoris BRA/Other
9. Astor/State Block (Tremont, Avery, Washington, Boylston)	82,000 sq.ft	FD Rich BRA Perry other
10. Paramount Parcels	28,000 sq.ft.	FD Rich/J.Hall-M. Blue
11. Bedford/Edison Site	36,362	Boston Edison Co.
12. Kingston/Bedford	43,400	City of Boston
13. Essex	20,700	City of Boston
14. South Cove/ Edison Site	11,500	Boston Edison Co
15. 146 Boylston St.	3,600 sq.ft.	George Robert White Fund
16. Essex/Harrison Parcels	8,579	S.B. Gottlieb

THEATRES

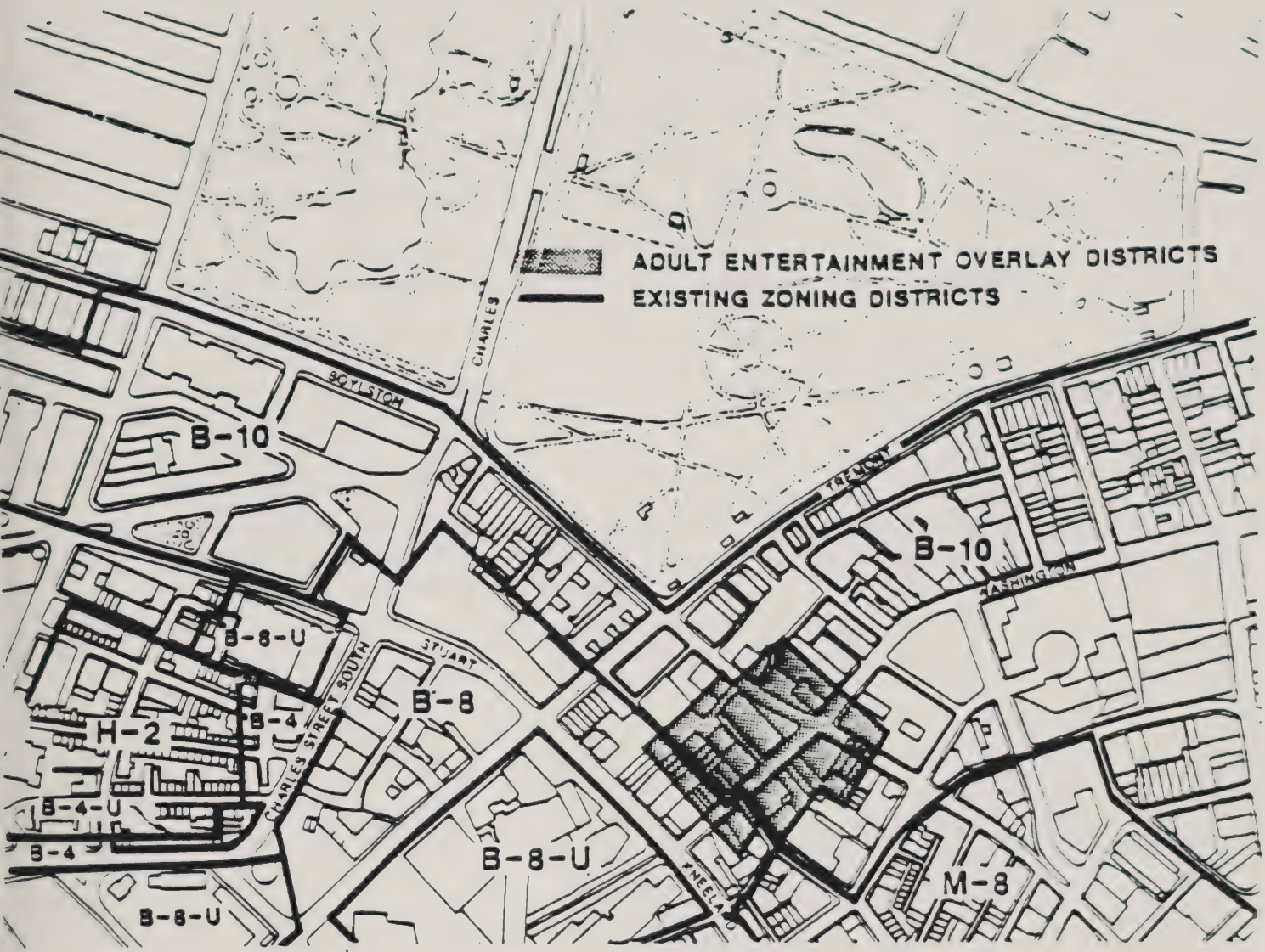

CHARLES
BOYLSTON
STEINERT HALL
NEXT MOVE
COLONIAL THEATER
OPERA HOUSE
MODERN (MAYFLOWER)
PARAMOUNT
STATE (PARK)
SACK 57 (MOVIES) (2)
STUART
SAXON (MAJESTIC)
SHUBERT THEATER
CHARLES STREET SOUTH
PUBLIX (GAIETY)
ESSEX (RKO BOSTON)
WILBUR THEATER
CHARLES
CENTER
PILGRIM (WASHINGTON ST OLYMPIA)
(GLOBE)
WANG CENTER
PUSSYCAT (UNIQUE)
WHEELAND

THEATRES

	Seats	Use
Shubert Theatre	1,600	Commercial/ Legitimate
Wilbur Theatre	1,200	Commercial/ Legitimate
Wang Center	4,000	Non-profit/ Legitimate
Colonial Theatre	1,650	Commercial/ Legitimate
Charles	400/200/150	Commercial/ Legitimate
Opera House (Savoy/B. F. Keith)	3,200	Non-profit/ Opera
Modern Theatre (Mayflower)	900	Inactive/ Movie
Next Move Theatre	272	Commercial/ Legitimate
Paramount	1,500	Inactive/Movie
Saxon/Majestic	1,000	Inactive/ Legitimate
Steinert Hall	300	Inactive/ Concert
Sack 57	____	Commercial/Movie
State Theatre	1,200	Inactive/Movie
Essex Theatre (RKO Boston)	4,000	Inactive/Movie
Publix (Gaiety)	1,700	Inactive/Movie
Pilgrim (Washington St. Olympia)	2,500	Commercial Movie
Center (Globe)	1,536	Commercial Movie
Pussycat Cinema (Unique, Stuart,	250	Commercial Movie

EXISTING ZONING

out of date
newer version
shows edge
of Cottage
zone



ADULT ENTERTAINMENT OVERLAY DISTRICT

EXISTING ZONING

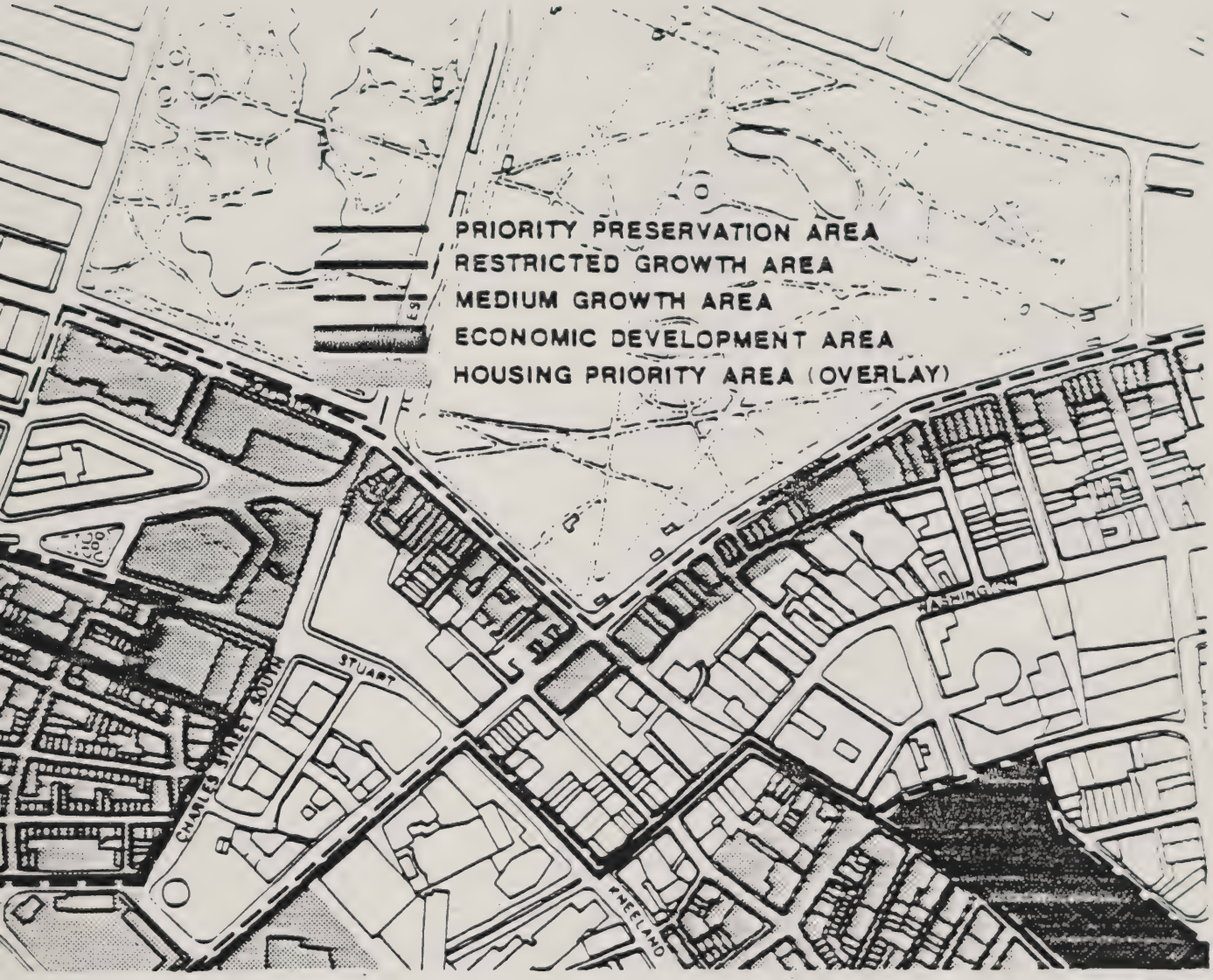
Districts

o Business Districts (B)	General retail business and office uses.
o Industrial District (M)	~~Highest~~ manufacturing
o Residential District (H)	Apartments.
o Adult Entertainment (E) Overlay	Adult books and adult entertainment

Floor Area Ratio (FAR)

Each district includes a "floor area ratio" to control building bulk. FAR s the ratio between the amount of floor space in a building and the area of the lot in which the building stands.

PROPOSED ZONING



PROPOSED IPOD ZONING

Priority Preservation Areas: Low height (40' or 65'). The preservation of existing uses, architectural scale, or historic character is of highest priority in this district.

Restricted Growth Areas: (80' to 100' height). Within these districts, the historic identity and architectural character of the area are well established, and there is little potential for major new construction.

Medium Growth Areas: (125' to 155' height). These areas are fully developed to an appropriate limit but contain specific sites which have access to transportation and other services.

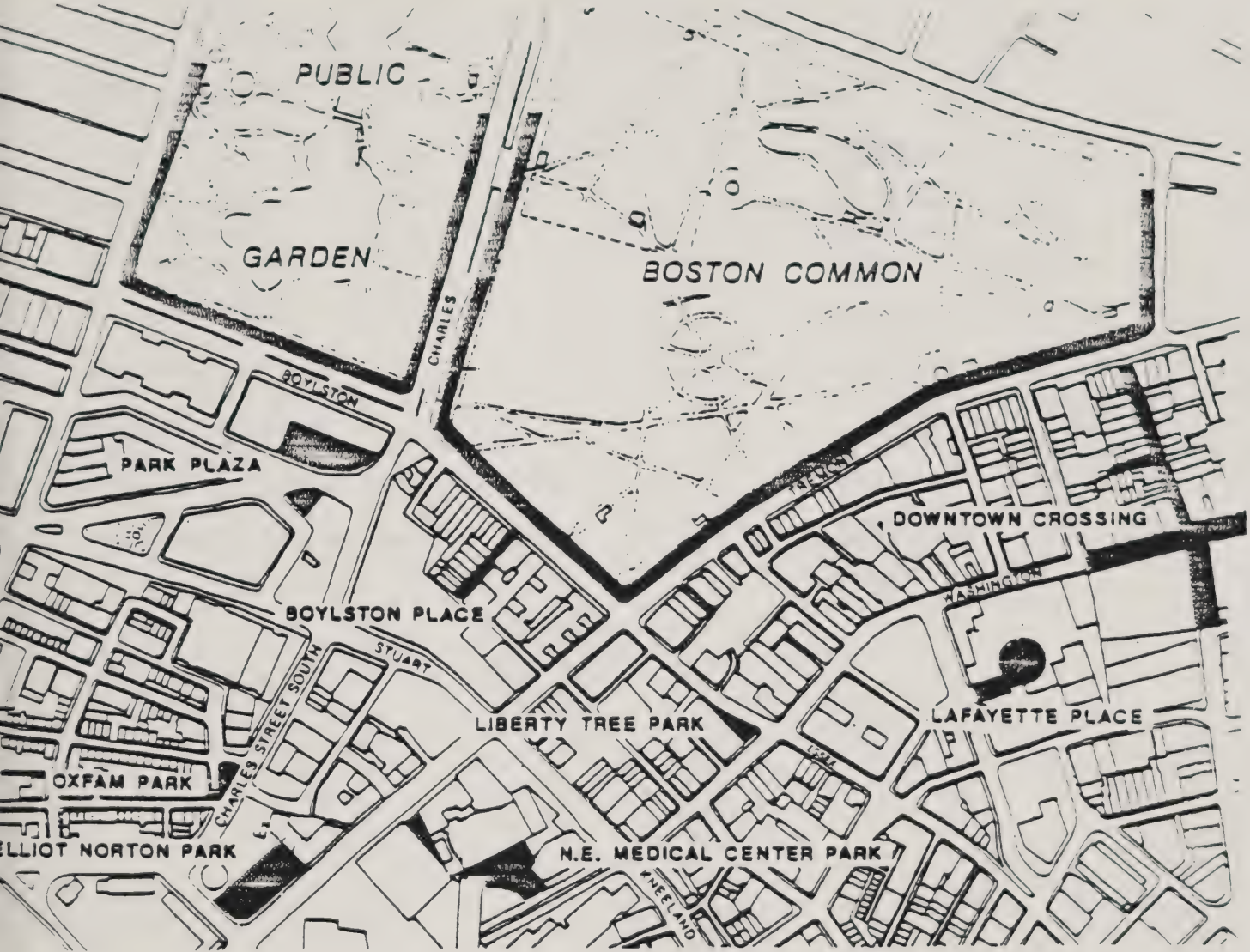
Economic Development Areas: (300' to 400' height). These areas are characterized by large tracks of underutilized and developable land which have been the subject of long range planning efforts.

Housing Priority Areas: New development within these areas shall consist of 60 percent residential uses.

Planned Development Areas: Housing PDA's will be allowed on 20,000 square feet of land as long as 75% of gross floor area is used for residential purposes. Housing PDA's are allowed in Medium Growth and Economic Development Areas. Heights 233'-310'.

Mixed Use PDA's will be allowed on one acre of land when 51% of gross floor area is used for residential purposes Allowed in Medium Growth and Economic Development Areas. Heights 233'-310'.

PUBLIC SPACE



PUBLIC SPACE

	Acreage
Boston Common	48 acres
Public Garden	24 acres
Park Plaza	less than 1 acre
Boylston Place	less than 1 acre
Oxfam Park	less than 1 acre
Elliot Norton Park	1 acre
China Trade Center Park (Liberty Tree)	less than 1 acre
N.E. Medical Center Park	less than 1 acre

HISTORIC RESOURCES

Significant Buildings

Buildings rated as 1, 2, or 3 by the Boston Landmarks Commission:

- Highest Significance - Buildings that have nationwide significance because they (1) are associated with Boston history; (2) are nationally known examples of noted Boston architects; or (3) are distinctive examples of particular building styles or types.

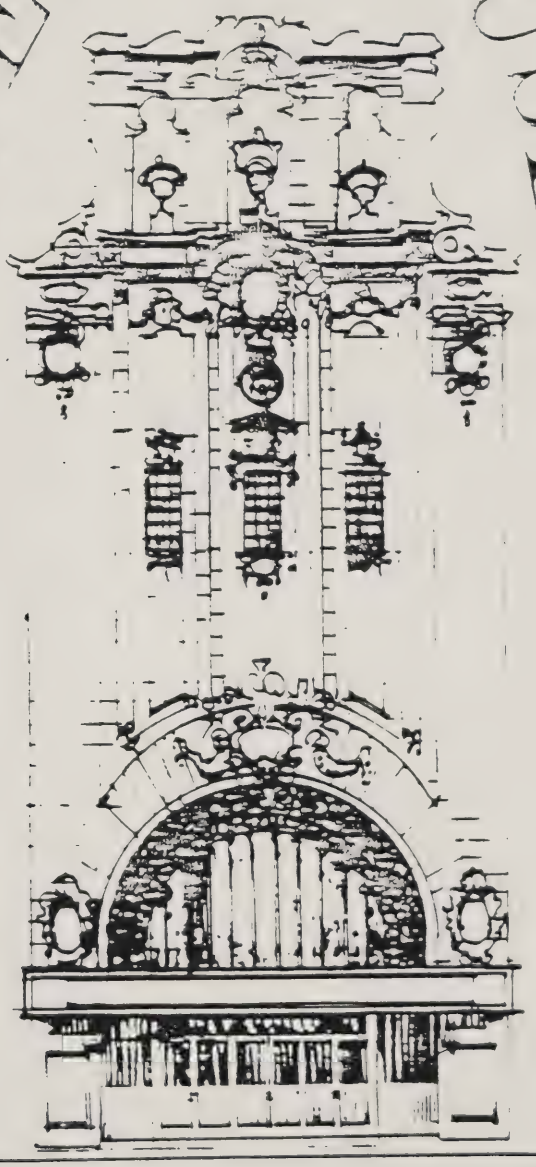
- Major Significance - Buildings that have highest significance to the City of Boston, the Commonwealth, and the New England Region.

- Significant - Buildings significant to the City because they are (1) five examples of the work of Boston architects, (2) buildings that contribute to the character of a street or area; (3) buildings with strong local historical association; or (4) five examples of a particular style or building type.

"Notable" Buildings

Buildings rated as 4 by the Boston Landmark Commission. Buildings in this category are considered important to the character of their particular street, neighborhood, or area.

BOSTON'S OPERA HOUSE



APPLICATION TO THE COMMONWEALTH OF MASSACHUSETTS
CIVIC AND CONVENTION CENTER PROGRAM

CITY OF BOSTON, RAYMOND L. FLYNN, MAYOR
BOSTON REDEVELOPMENT AUTHORITY, STEPHEN COYLE, DIRECTOR
CITY OF BOSTON, OFFICE OF THE ARTS AND HUMANITIES, BRUCE ROSSLEY, COMMISSIONER

INTRODUCTION

INTRODUCTION

The Boston Redevelopment Authority, on behalf of the City of Boston, seeks a grant of $_____ million from the Commonwealth of Massachusetts through the Civic Convention Center Authority program to assist in the purchase, restoration and rehabilitation of The Opera House. The Boston Opera Company, the current owner, primary tenant and manager of the building; requests City and State assistance in order to achieve the following objectives:

1) to provide first class performing space that would be available to the Opera Company as well as other Boston-based performing arts and community groups;

2) to serve as the anchor for the emerging downtown cultural district and to contribute to the evolving revitalization of the area; and,

3) to place the Opera Company on a firm financial basis that insures the Company's ability to fulfill all future financial commitments and to provide cultural enhancement to the New England region.

Formerly known as the B.F. Keith Memorial Theatre, The Opera House is the only remaining theater in Boston designed by the important theater architect, Thomas Lamb. Constructed in 1928 as a memorial to Benjamin Franklin Keith, the founder of American vaudeville theater, it is a masterpiece both visually and acoustically. Located at 539 Washington Street, it forms a block together with six neighboring buildings which is designated in the National Register of Historic Places as the "Washington Street Theater District."

The Opera House is the performance center of the acclaimed Opera Company of Boston. The building requires substantial renovations and, in addition, the inadequate stage significantly restricts the performance and scheduling capacity of the Opera Company.

The City of Boston is in the process of implementing a plan to transform a segment of downtown Boston into a concentrated center of cultural activity for Boston and all of its neighborhoods. The plan includes an effort to strengthen the existing theaters in the district and develop other institutions for entertainment, dining, culture, and night life. A renovated Opera House would serve as gateway to the revitalized cultural district.

Pursuant to the plan to restore The Opera House, the Opera Company of Boston, which owns The Opera House through its wholly-owned subsidiary, Opera House, Inc., will sell the property to the City at its current assessed value of $_____ million. The Opera Company will then lease the property back under a long term lease at a nominal rent during its operating season, consult during the renovation of the property, and manage its use in such a way as to assure continuity of the theater as an important performance center and public accessibility to the building for civic functions.

PLANNING CONTEXT

PLANNING CONTEXT

The restoration and renovation of the Opera House will be instrumental in the revitalization of the theatre district in downtown Boston. The performing and visual arts are an important part of Boston's heritage and contribute greatly to this city's quality of life. Boston is one of very few cities which has a concentration of theatres in one district. The arts are also an asset to the local economy. Over $166 million was added to Boston's economy in 1984 by performing and visual arts.

In order to carry on the tradition of a thriving cultural life in Boston, the Boston Redevelopment Authority and the Mayor's Office of the Arts and Humanities are currently working together with local artists to address the needs of Boston's arts community and to revitalize the midtown area of downtown Boston. Boston's theatre district has hosted the performing arts for more than 200 years. Yet today, almost half of the theatres in that area are dormant. Local artists are faced with a severe shortage of performance, rehearsal, storage, and office space.

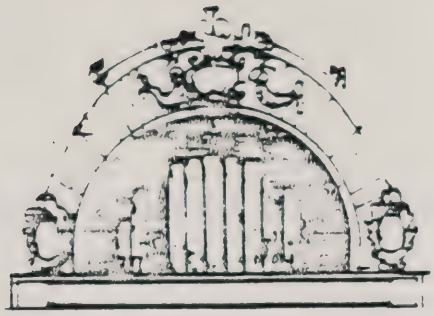
Revitalization of the area will focus on using this set of active and empty theatres as the basis for a performing and visual arts center to serve Boston, its neighborhoods and all of New England. The theatre area can become a concentrated center of cultural activity. Once restored, the Opera House will provide further impetus for revitalization and development in the downtown theatre district.

The initiative to rejuvenate the theatre district will focus on the following goals:

- Protecting existing active theatres and revitalizing dormant and under-utilized theatres for cultural uses;
- Creating new spaces for cultural uses that meet the special needs of Boston's established and emerging artists;
- Generating a plan to finance the construction and operation of cultural facilities that would be open to all Boston residents;
- Linking the development of several prime sites in the midtown area to promote cultural uses;
- Incorporating a mix of office, residential, cultural, retail, and public space uses that will transform the midtown into a part of the city that is alive at all times for all residents.

The Opera House and six adjacent buildings form the Washington Street Theatre District, a National Register district significant in its history and architectural quality and diversity. The buildings are characterized by a variety of commercial architecture including late 19th and early 20th century stone, casted stone, and terra cotta structures ranging in height from two to nine stories. These large theatres of the district will serve as major cultural institutions providing identity and stability for the area. The Opera House, with its distinctive 1925 architectural style, will act as a gateway to the renewed area.

Other buildings in the surrounding area have retail, restaurant or amusement uses on the ground floor and offices or vacant space above. Buildings on the west side of The Opera House are in good to fair condition. On the east side of Washington Street directly opposite The Opera House is Lafayette Place, a mixed use development project. Planning strategies for the surrounding area will focus on encouraging new investment and housing in the area and on the revitalization of the area's traditional sources of vitality: entertainment and retail shopping.



EXISTING FACILITIES

EXISTING FACILITIES

The Opera House is located in a block which has been known for its theater heritage since colonial times. Lamb's Tavern, on what was then Newbury Street (now Washington Street), was the location of the earliest theater in Boston. The Boston Theater, built in 1854 on Washington Street between West and Avery Streets, was the most luxurious theater of its day. All the great performers of the last half of the 19th century appeared on its stage. It was the location of the Boston premieres of great operas such as Fidelio (1854), The Ring (1889), La Boheme (1899) and Tosca (1910). It also served as a stopping point of the inaugural tour of the Metropolitan Opera Company in 1883.

B.F. Keith, the founder of American vaudeville theater, built a theater next to the Boston Theatre in an effort to provide "wholesome entertainment" for the family. Planned by Edward F. Albee, Keith's longtime manager and Joseph P. Kennedy, chairman of his successor firm, the Opera House opened in 1928.

The B.F. Keith memorial was designed by the distinguished theater architect, Thomas Lamb, who was also responsible for the design of the original Madison Square Garden in New York City. It is the only remaining theater in Boston of his design and is a Boston City Landmark registered with the Landmarks Commission. It is easily accessible by public transportation and has numerous parking facilities within easy walking distance.

Lamb's design employs the full vocabulary of classical architecture. The entrance is adorned in a flamboyant, all terra cotta Beaux Arts style of Spanish Baroque inspiration. The building is surmounted by a complex roofline composed of garlands, arches, allegorical figures, urns, wreaths and a giant cartouche. The French Baroque interior was modelled after the Paris Opera. Its interior includes Italian marble columns, walnut paneling, oil paintings and murals and French chandeliers. These interior accents are still intact.

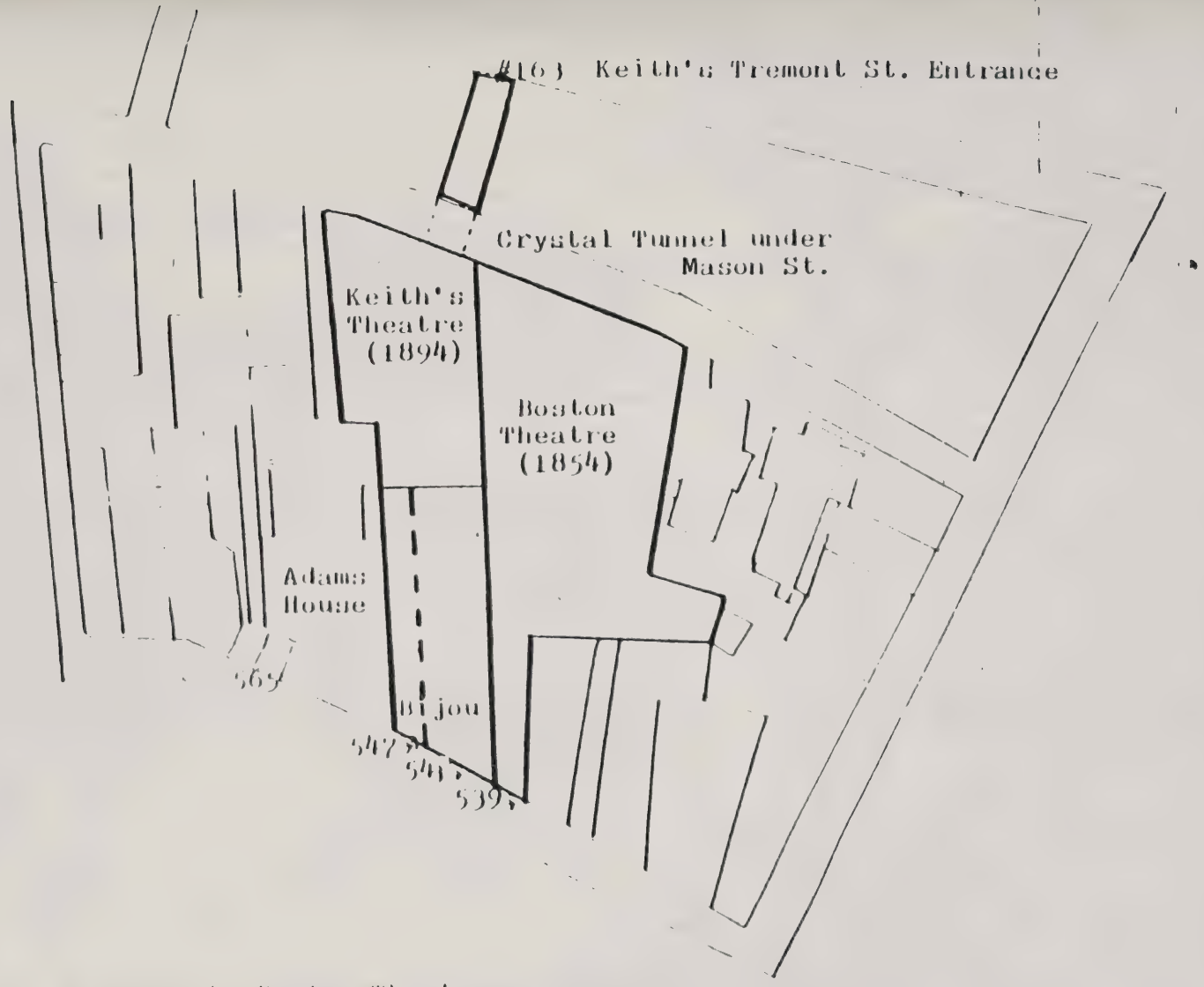
A lobby entrance on Washington Street is appointed with elaborate chandeliers hanging from twin domes of bronze and brass. Full-length mirrors adorn either side of this entrance hall. An elegant interior ticket lobby leads into the magnificent Grand Lobby or Memorial Hall. Access to the ticket lobby is also available from Tremont Street.

The Grand Lobby has a cove-lighted dome, massive marble columns and splendid chandeliers. A sweeping staircase reaches an elevated rotunda where a bust of B.F. Keith once peered down on the Grand Lobby. Around the Grand Lobby is an architecturally balanced promenade.

The main theater seats 2,605. Originally decorated in ivory and gold, the theater retains a marble rail defining the rear wall of the single balcony. From the rail, one sees the highly ornamented dome in the center of the ceiling. Just below the dome an arched passageway extends completely around the hall. Below these arches tall marble columns frame the sides of the hall and extend to the boxes on either side of the proscenium. Above the two boxes hang a pair of large chandeliers which have recently been restored to their original beauty. The main theater is notable for its unobstructed sight lines and splendid acoustics.

SAVOY THEATRE
537-541 Washington St.
Boston, MA

Exterior of the Boston Theater on Washington Street, opened in 1854. Seating 3000, it was one of the great playhouses of the country and served as our opera house until the Boston Opera House was built in 1909. It was razed in 1925 to make way for the B. F. Keith Memorial Theater, which later became the Sack Savoy.

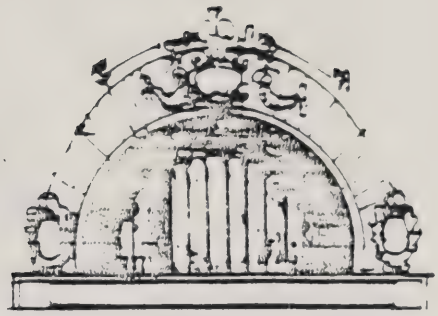


1898 Atlas:

539 Washington	Entrance to Boston Theatre (Razed in 1925, Keith Memorial built partly on foundations of Boston Theatre)
543 Washington	Entrance to Bijou Opera House on second floor
547 Washington	Washington Street entrance to Keith's New Theatre (1894)
565 Washington	Site of Keith's first storefront "Museum" and theatre (1882)

Three sets of double-leaved bronze doors and a clear glass tympanum of the arch mark the entrance to the Washington St. outer lobby.

AMUSEMENT
CENTER



PROPOSED IMPROVEMENTS

PROPOSED IMPROVEMENTS

Although the Opera House is structurally sound, major renovation and alteration is required to upgrade and repair basic building components and systems; restore architectural elements; to replace seating and carpeting; to upgrade arcade shops and other amenities; and to modify the stage and other elements of the building to realize its full potential as a performance center. The renovation of the Opera House is currently scheduled to begin in June, 1988, and to be completed by _____.

1. Roof and Building Systems
   The roof of the building is in poor condition and requires replacement. The mechanical and electrical systems require substantial upgrading, including the conversion of the existing electric-powered heating system to an oil-fired system which would result in a significant reduction in operating expenses.

2. Upgrading of Lighting, Projection and Sound Systems
   Major components of the existing lighting system are rented by the Opera Company at considerable expense. The equipment which is owned by the Opera Company is more than 20 years old and is inadequate by contemporary performance standards. Computer boards and other modern lighting equipment would provide greater performance flexibility, substantially enhance production values and reduce operating expenses. The out-dated projection and related sound system are also inferior and require replacement with improved modern equipment.

3. Kitchen
   Adequate kitchen facilities would permit the Opera Company and other cultural, charitable and civic groups to utilize the building for fund-raising activities without incurring substantial catering expenses. It would also permit the Opera Company to offer pre-performance dinner and luncheon programs to subscribers.

4. Relocation of Egress
   Installation of elevators and ramps is required for handicapped access and building modifications are needed to provide improved access to restrooms.

5. Plumbing
   Replace hot water tanks. Hot water tanks are old and could fail at any time. There are some damaged and leaky faucets. Boiler room sump pumps do not work.

6. Seating
   Replace theatre seats.

7. Carpeting
   Replace all carpeting.

8. Walls and Ceilings
   Clean front dome of the Opera House. Repair and restore cornices and center pieces in the auditorium.

9. Murals
Restore murals to original form.

10. Facades
Restore Mason Street facade and replace Washington Street facade.

11. Box Seating and Trustees Rooms
Restore box seating area and renovate the trustees rooms.

12. Elevator Repair
Renovate and replace (where necessary) present elevator system.

13. Stage Expansion and Upgrading
The stage is substantially smaller than those found in the performance houses of comparable opera companies and is a major constraint on the Opera Company, both from the standpoint of repertoire and scheduling. The inadequacy of the stage has prevented the Company from performing a variety of operas which require a larger stage, and from filming and recording opera productions. Unlike other companies which perform on stages with sufficient space for storage of sets, the Opera Company cannot perform in repertory, that is, offer different operas on alternate evenings, or make the theater available for performances by other groups on open evenings during the opera season. As a result, the existing stage severely limits the Opera Company both artistically and financially.

14. Renovation of Offices and Other Space
The existing offices, rehearsal rooms and other spaces are in poor condition and require renovation to provide suitable office quarters, rehearsal areas, dressing rooms and classrooms.

15. Orchestra Pit Improvements
Hydraulic pit lifts are required to eliminate the laborious and expensive method now employed to alter the height of the pit for different productions.

16. Small Theater
The building can accommodate a second smaller theater containing approximately 150 seats. This would make the Opera House available for experimental and other local performing arts groups which currently lack centrally-located performance space of appropriate size. The smaller theater would also enhance the variety of cultural activities offered in the planned Midtown/Cultural District.

17. Museum and Library
The Opera Company has a substantial collection of rare manuscripts and valuable books and art works which are worthy of suitable quarters for public display and for use by scholars. A portion of the existing office space would be converted for this purpose.

BOSTON OPERA HOUSE OF FUNDS AND USES

PHASE I

Roof	$ 500,000
HVAC	1,695,000
Electrical	1,540,000
Marquees	225,000
Exterior Lobby/Box Office	200,000
Seating	775,000
Carpeting	180,000
Cleaning, Painting & Restoring	450,000
Facade Treatments	125,000
Elevator Repair	40,000
Relocation of Egress	75,000
Box Seating & Trustees Room	35,000
Kitchen	125,000
TOTAL HARD COST	$ 5,965,000
SOFT COST @ 40%	2,386,000
CONTINGENCY @ 7%	584,570
TOTAL DEVELOPMENT COSTS	$ 8,935,570

Phase II

Stage Equipment	$ 2,245,000
Orchestra Pit Hydraulic Lift	675,000
150 Seat Theater	1,200,000
TOTAL HARD COST	$ 4,120,000
SOFT COST @ 40%	1,648,000
CONTINGENCY @ 7%	403,760
TOTAL DEVELOPMENT COSTS	$ 6,171,760

Phase III

Stage Expansion	3,865,000
Museum and Library	500,000
Renovation of Offices	550,000
TOTAL HARD COST	$ 4,915,000
SOFT COST @ 40%	1,966,000
CONTINGENCY @ 7%	481,670
TOTAL DEVELOPMENT COSTS	$ 7,362,670
TOTAL DEVELOPMENT COST (PHASES I-III)	$22,470,000

MANAGEMENT

MANAGEMENT

Management Structure

Upon approval of the grant application, the City will acquire the Boston Opera House from the Boston Opera Company, which owns the Opera House through its wholly owned subsidiary, Opera House, Inc. Concurrently, the BRA will be appointed by the City to act as the statutorily authorized Commission. In this capacity, the BRA will have the responsibility of implementing the project. In addition, the BRA will work in close cooperation with the Opera Company during renovation of the Opera House.

Specifically, the BRA will engage an architect to prepare working drawings and general and technical specifications. Once prepared, the BRA will publically advertise the plans and bid the construction work. The contract will be awarded to the lowest responsible bidder who will then enter into a GMP contract with the BRA.

The contractor will be required to submit to the BRA a workplan specifying the type of work, labor and materials needed, as well as projected construction draws. Upon receipt of the draw schedules, the BRA, in turn, will submit a schedule of project draws to the Secretary of Administration and Finance.

The BRA will continue to administer funding for the restoration and rehabilitation of the project until a permanent five member Civic and Cultural Commission (Commission) assigned to manage the Opera House is appointed by the Mayor. Once the Commission is established and the building complete, the city will lease the Opera House to the Opera Company under a long term lease at a nominal rent during this opera season. The Opera Company will manage the property use in such a way as to assume continuity of the theatre as an important performance center. During the balance of the year when the Opera Company is not performing, the Opera House will be operated and maintained by the Commission.

(See Exhibit I for projections of Thomas W. Morris & Company, Inc. for Years 1990-1991).

The Opera Company of Boston

The Opera Company of Boston was founded in 1957 as the Boston Opera Group with Igor Stravinsky as its Honorary Chairman and Sarah Caldwell as Artistic Director. The purpose of its trustees was the establishment in Boston of a permanent, resident grand opera company which would present artistic productions of the highest caliber; provide educational facilities to enable students to study the production of opera, music and dramatics; commission new works for public performance; and advance, encourage, foster and promote the cause of opera, music, dramatics and theater art.

After twenty-one years of conducting its operations in a variety of rented spaces scattered throughout the city, the Opera Company acquired the B.F. Keith Memorial Theatre in 1978. This not only provided a permanent home for the Company, but also allowed it to consolidate its various administrative functions under one roof. By operating its own theater, the Opera Company was also given the flexibility necessary to expand its season and develop larger audiences.

Under the inspiration of Miss Caldwell, the Opera Company has established itself as one of the finest resident opera companies in the United States and has attained a position of prominence in the international music world. The Opera Company's repertoire has ranged from the historical through the traditional to the avant-garde, and its artistic, scenic and technical roster has included some of the most outstanding operatic and theatrical names in Europe, America, and Asia.

In its 30-year history the Opera Company has won audience and critical acclaim for brilliant productions of operatic classics such as Puccini's Turandot featuring costumes designed and made in the People's Republic of China, and the first American performances of the original versions of Madame Butterfly, Verdi's Don Carlos, Mussorgsky's Boris Godunov and Berlioz' The Trojans, and for the American premieres of Schoenberg's Moses und Aron, Michael Tippett's The Ice Break, Nono's Intolleranza, Rameau's Hippolyte et Aricie, Zimmermann's Die Soldaten, and Sessions' Montezuma. See attached press comments on Opera Company productions in Appendix.

OPERA COMPANY OF BOSTON
PROJECTION

	PROJECTION 1986-87	PROJECTION 1987-88	PROJECTION 1988-89	PROJECTION 1989-90	PROJECTION 1990-91
FIXED EXPENSES:					
Artistic	$150000	$160000	$165000	$170000	$175000
Opera House	$250400	$260400	$0	$0	$0
Administrative	$455800	$580800	$597690	$632085	$668650
Debt service	$168000	$238000	$0	$0	$0
Depreciation	$100000	$100000	$100000	$100000	$100000
TOTAL	$1124200	$1339200	$862690	$902085	$943650
PRODUCTIONS:					
INCOME:					
Subscription income	$281277	$302448	$403264	$483917	$604896
Single ticket income	$390000	$468750	$500000	$756250	$773438
TOTAL INCOME	$671277	$771198	$903264	$1240167	$1378334
EXPENSES:					
Production costs	$575492	$604267	$634480	$697928	$732824
Performance costs	$526173	$441985	$648245	$680657	$893363
TOTAL EXPENSE	$1101665	$1046252	$1282725	$1378585	$1626187
PRODUCTION NET	($430388)	($275054)	($379461)	($138419)	($247854)
LOW PRICED PERFORMANCES:					
Income	$0	$0	$25000	$27000	$35000
Expense	$0	$0	$121545	$127623	$134004
Total	$0	$0	($96545)	($100623)	($99004)
OTHER INCOME:					
House rental	$0	$50000	$50000	$50000	$50000
Program-net	$0	$0	$0	$0	$0
Equipment rental	$24000	$24000	$24000	$24000	$24000
Concessions	$0	$0	$0	$0	$0
Other	$30000	$30000	$30000	$30000	$30000
TOTAL	$54000	$104000	$104000	$104000	$104000
OPERATING DEFICIT	($1500588)	($1510254)	($1234696)	($1037126)	($1186507)
ENDOWMENT INCOME	$0	$0	$0	$5703	$34418
FUND RAISING:					
Contributions-annual	$1000000	$1400000	$1500000	$1500000	$1500000
Contributions-endow.	$0	$0	$0	$100000	$200000
Benefits-net	$50000	$100000	$100000	$100000	$100000
TOTAL GROSS	$1050000	$1500000	$1600000	$1700000	$1800000
Less: expenses	$50000	$100000	$160000	$190000	$180000
NET FUNDRAISING	$1000000	$1400000	$1440000	$1510000	$1620000
NET GAIN (DEFICIT)	($500588)	($110254)	$205304	$478577	$467913
TO ENDOWMENT:		($110254)	$205304	$478577	$467913
CUMULATIVE ENDOWMENT			$95050	$573627	$1041537

OPERA COMPANY OF BOSTON
PRODUCTION PROJECTIONS

	1986-87 REV BUDGET	1987-88 PROJECTION	1988-89 PROJECTION	1989-90 PROJECTION	1990-91 PROJECTION
PRODUCTIONS	4	4	4	4	4
TOTAL PERFORMANCES	15	12	16	16	20
NUMBER OF SERIES	4	3	4	4	5
Price inc - series	0%	0%	0%	10%	0%
Price inc - single	0%	0%	0%	0%	0%
Subs capacity	$312500	$312500	$312500	$343750	$343750
Single capacity	$100816	$100816	$100816	$100816	$100816
% subscription	31.2%	50.0%	40.0%	55.0%	45.0%
% single	18.6%	25.0%	25.0%	30.0%	30.0%
Production exp inc.	0.0%	5.0%	5.0%	10.0%	5.0%
Performance exp inc	0.0%	5.0%	10.0%	5.0%	5.0%
INCOME:					
Subscription	$390000	$468750	$500000	$756250	$773438
Single	$281277	$302448	$403264	$483917	$604896
TOTAL	$671277	$771198	$903264	$1240167	$1378334
EXPENSES:					
Sound	$16000				
Titles	$10000				
Scenery	$200000				
Costumes/wigs	$102000				
Lighting	$44000				
Orch. rehearsals	$67742				
Dancers total	$5000				
less: 50%	($2500)				
Chorus total	$71000				
less: 50%	($35500)				
Production total	$105000				
less: 25%	($26250)				
Singers/cond/dir	$19000				
Total production	$575492				
TOTAL PER PRODUCT:	$143873				
REVISED PER PRODUCTION	$143873	$151067	$158620	$174482	$183206
Promotion	$99825				
Singers	$266000				
Conductor	$11000				
Director	$8000				
less: one fee to prod.	($19000)				
Orchestra perf	$69348				
Dancers @ 50%	$2500				
Chorus @ 50%	$35500				
Production @ 25%	$26250				
Front of house	$5250				
Music rental	$21500				
Total perform.	$526173				
TOTAL PER PERFORM.	$35078				
REVISED PER PERFORMANCE	$35078	$36832	$40515	$42541	$44668
EXPENSES:					
Production	$575492	$604267	$634480	$697928	$732824
Performance	$526173	$441985	$648245	$680657	$893363
Total	$1101665	$1046252	$1282725	$1378585	$1626187
NET	($430388)	($275054)	($379461)	($138419)	($247854)

OPERA COMPANY OF BOSTON
FIXED EXPENSES

	PROJECTION Feb 87	PROJECTION 1987-88	PROJECTION 1988-89	PROJECTION 1989-90	PROJECTION 1990-91
ARTISTIC:	$150000	$160000	$165000	$170000	$175000
OPERA HOUSE:					
Edison steam	$180000	$180000	$180000	$180000	$180000
Edison electric	$40000	$40000	$41200	$42436	$42437
Supplies	$13000	$13000	$13390	$13792	$14205
Personnel	$0	$0	$25000	$30000	$33000
Trash	$2400	$2400	$2472	$2546	$2623
Repairs-major	$0	$0	$0	$0	$0
Repairs-contingency	$15000	$25000	$25750	$26523	$27318
Total	$250400	$260400	$287812	$296446	$299583
Paid by City	$0	$0	$287812	$296446	$299583
Net OCB cost	$250400	$260400	$0	$0	$0
ADMINISTRATION:					
Salaries-base	$175000	$175000	$150000	$157500	$165375
Salaries-new	$50000	$150000	$175000	$183750	$192938
Benefits-base	$25000	$25000	$26250	$27563	$28941
Benefits-new	$5000	$15000	$15750	$16538	$17364
Supplies	$15000	$16000	$16800	$17640	$18522
Telephone	$50000	$51000	$53550	$56228	$59039
Postage	$6000	$6000	$6300	$6615	$6946
Legal	$0	$0	$0	$0	$0
Audit	$5000	$5000	$5250	$5513	$5788
Liscensing	$1500	$1500	$1575	$1654	$1736
Travel	$25000	$25000	$26250	$27563	$28941
Dues	$4300	$4300	$4515	$4741	$4978
Miscellaneous	$20000	$25000	$26250	$27563	$28941
Insurance-umbrella	$35000	$40000	$44000	$48400	$53240
Insurance-property	$33000	$35000	$38500	$42350	$46585
Insurance-liability	$6000	$7000	$7700	$8470	$9317
Insurance-directors	$0	$0	$0	$0	$0
Total	$455800	$580800	$597690	$632085	$668650
			$0		
Debt service	$168000	$238000	$249900	$0	$0
			$0		
Depreciation	$100000	$100000	$100000	$100000	$100000
TOTAL FIXED	$1124200	$1339200	$1112590	$902085	$943650

PROJECT IMPACT

PROJECT IMPACT

Boston is one of the very few large cities in the country with a distinct theater district encompassing a two or three block area.

The rejuvenation of the theater district will transform The Opera House from an inadequate performance facility to a gateway for the renewed area. While large development efforts, such as the building of Lafayette Place directly opposite The Opera House block, have already occurred, a renovated Opera House will attract a great deal more private investment to the surrounding area. It will also create jobs and operate as an added attraction for tourism, directly improving the local economy and arresting the gradual decline of the theater district.

The Opera House, with its unique architectural and acoustical attributes and its renowned resident opera company, has enormous potential as a cultural and civic resource which can be realized by the proposed renovation. In addition to its regular performance schedule, a restored facility would be used for additional Opera Company activities, including a full-scale children's opera theater for public school groups, with performances to be held in the proposed 150-seat smaller theater; professional training programs for singers, designers, and set craftsmen in collaboration with local universities and conservatories; and cultural exchange programs with foreign opera companies.

In recent years, the City of Boston has seen the emergence of numerous smaller performing arts organizations, such as the Pro Arte Chamber Orchestra, Musica Viva, Collage, and The Cantata Singers which have added a unique and vital element to the cultural life of the city. These groups, as well as some larger and more established musical groups, such as the Masterworks Chorale and the Handel and Haydn Society, lack a permanent well-located performance space. The Opera Company of Boston intends to invite these and other groups to use the newly-renovated theater and the proposed 150-seat theater for their performances, thereby providing Boston audiences with a full range of musical opportunities in one central refurbished location in the theater district. In addition, the renovated building would provide impressive space for convention activities, school convocations, civic conferences, art exhibitions, as well as a library and museum and other cultural and municipal uses.

ADDITIONAL OPERATING SUPPORT

ADDITIONAL OPERATING SUPPORT

The Opera Company recently initiated a major fund drive under the leadership of Richard F. Johnson and a 22-member Development Committee. Mr. Johnson was formerly an officer of Ketchum, Inc., the oldest and largest fundraising firm in the country, and is widely-known for his successful fundraising efforts on behalf of numerous institutions. The Development Committee has announced a challenge to the Board of Directors and Trustees of the Opera Company to raise $500,000 by June 2, 1987 and to raise an additional $1 million by the end of the current calendar year. The Development Committee plans to initiate an aggressive campaign to increase donations from foundations and corporate sources. The Opera Company has also received enthusiastic responses from international funding sources in connection with its planned cultural exchange program with foreign opera companies. It is anticipated that consummation of the restoration project will greatly enhance the Opera Company's fundraising efforts.

The Opera Company has begun a large membership drive and is adjusting its performance schedule in order to increase income and reduce costs. In a further effort to increase revenues the Opera Company plans to rent both its main auditorium and the proposed 150-seat theater to other performing arts ensembles, as described above under Project Impact.

NEWSCLIPS

BOSTON GLOBE
BOSTON, MA
D. 502,928

OCT 31 1986

BRA plans development of downtown cultural district

By Jeff McLaughlin
Globe Staff

Boston's historic theater district would be transformed into a bustling Downtown Cultural District — a kind of Faneuil Hall Marketplace for the performing and visual arts — under a sweeping development proposal now in a preliminary planning stage at the Boston Redevelopment Authority.

The area is roughly butterfly-shaped, and extends from the corner of West and Tremont streets nearly to the Church of All Nations, and from Boylston and New Charles streets to Washington Street. The parcel bounded by Tremont, Boylston, Washington and Stuart streets would be the pivotal "hinge block" for the new cultural district, which would be designated for mixed-use development.

The cultural district's focal points would be six to nine new small theaters, several commercial and noncommercial galleries, stages for free public performances similar to those currently being developed at CityPlace in the State Transportation Building by the Artists Foundation, as well as offices and rehearsal spaces for the many nonprofit arts groups in Boston that lack permanent homes.

But the development also would include an array of housing

CULTURE, Page 17

– continued –

BRA plans development of downtown cultural district

CULTURE
ntinued from Page 1

11

ilt: retail stores and restau nts. Housing would range from low market units to luxury con ominiums. High rise office build g development in the neighbor od would be discouraged under e plan.

"You have to think in histori l perspective," BRA director Ste en Coyle said yesterday.

"You have these periods in the e of a city – and there aren't ry many – when you've got a al growth economy working as engine of change. That's when y government and city plan g agencies marshal the forces provide the environment for ltural growth."

The city's arts commissioner, Bruce Rossley, said the plan now is just a preliminary draft proposal and "everything is fluid."

"I don't expect a formal announcement of guidelines for developers until the middle of December," he said, "and a great many details have yet to be worked out. But our proposal has emerged from the cultural and neighborhood communities, and the BRA has brought into our vision the needs and the opportunities of the area.

"What we're talking about is one of the largest projects of its kind in the nation, and very likely a model for cultural development projects in the '80s and '90s in the way that Faneuil Hall Marketplace was for urban retail-center development in the '70s.

"Development interests are lined up to get involved in the neighborhood," Rossley said, "and this is the perfect time to go ahead with a longtime dream of the cultural community in Boston."

Susan Allen, the BRA's assistant director for development and urban design, is leading the planning effort.

"What's encouraging, exciting really," Allen said yesterday, "is that strong market forces are developing that can meet the goals of the cultural community as well as the pressures for new growth in a city that only has four or five prime areas for development left.

"Our job is to dovetail the pieces, in terms of architecture, urban design, open spaces, pedestrian uses and the like. All the parties are going to be working together very closely; the next six months will see a very intensive planning effort."

In the long run, Allen said, development in the cultural district and contiguous neighborhoods could run into the hundreds of millions of dollars.

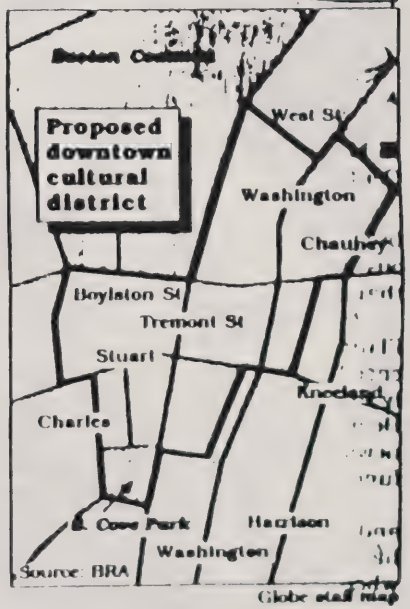
The proposal emerged after a yearlong series of meetings of an ad hoc Performing Arts Developmental Task Force, led by three officials – Rossley, ARTS/Boston executive director Larry Murray and Massachusetts Cultural Alliance executive director Libbie Shufro.

After meeting with more than 70 arts groups – primarily dance, theater and music companies – the task force presented its recommendations to BRA director Coyle, who accepted the plan in principle late this summer.

The concept of a cultural district has been percolating since it emerged during a meeting sponsored by the Cultural Alliance in fall 1984, and was discussed during a session sponsored by the Boston Theater District Association in spring 1985.

Key factors in the plan's development were support from the Chamber of Commerce and the creation earlier this year of the Office of the Arts and Humanities, which Rossley heads.

Rossley estimated the annual cost of administering and operating the cultural components of the development would be $10 to $15 million. The form of administration remains to be worked out, as do guidelines for private-sector developers. Rossley said, however, it has been decided that the new theaters – all but one expected to contain fewer than 500 seats to meet the needs of the city's small- and medium-sized nonprofit arts groups – would be used on a collaborative basis.



Globe staff map

Globe – Oct. 31, 1986

TAB
January 26
1987

At Center Stage

This map shows the boundaries of the new Midtown/Cultural District.

City to propose plan for Midtown/Cultural District

By Jonathan Wells

Boston Mayor Raymond Flynn will unveil an ambitious plan next month designed to spark the rebuilding and revitalization of a 32-block "Midtown" section of Boston stretching from Park Square to the Parker House, The Tab has learned.

On February 14, Flynn will announce a detailed planning proposal for what the city has dubbed the Midtown/Cultural District, which includes Park Square, the Theater District, the Combat Zone, Downtown Crossing and the Bedford-Essex Street corridor, according to Boston Redevelopment Authority Director Stephen Coyle.

In the works at the BRA since last spring, the Midtown/Cultural District plan will set the stage for construction of more than 1,000 new housing units and promote the renovation and creation of performing arts theaters, concert halls, galleries and alternative movie houses.

According to Coyle, clear planning goals and guidelines for the area will help steer downtown Boston's booming economy into the long-neglected center section of the city. He describes the Midtown/Cultural planning initiative as "the most crucial plan" his agency has yet produced.

"This area is not as likely to proceed by market forces as other areas," Coyle says. "So if you put a lid on the financial district and the Back Bay, you can steer investment to Midtown."

The Midtown/Cultural District plan is an expanded version of efforts by the city's arts community and Flynn to create a cultural district in downtown Boston. A skeletal outline of the cultural district plan was presented to the BRA for review last August by Bruce Rossley, commissioner of the Mayor's Office of Arts and Humanities, after more than a year of community meetings. That concept will now be packaged as the central element of the larger Midtown/Cultural District plan.

The overall plan will set height, density and design guidelines for new construction, as well as describe the city's goals for a mix of new cultural, office, retail, hotel and housing development in the new planning district. It will also identify 13 specific development sites and project proposals the BRA believes "can make positive contributions to this area," according to Coyle.

"The performing arts community is the inspiration behind this plan," Coyle says, adding that developers will be offered height and density "bonuses" tied to their contributions to the cultural community. The city may also set aside the proceeds from the sale of city-owned property in the district to create new arts facilities, Coyle says.

To help sell the plan to developers and investors, the city will roll out a recently completed survey by the BRA titled "The Boston Office Market and its Future Perspective." That survey concludes that many Boston businesses view the Midtown district as a desirable area for relocation, given the city's decision to restrict large-scale construction in the financial district and the Back Bay.

Coyle says the Midtown initiative stands to succeed where past city plans for that area have failed because "it comes from an extensive bottom-up process that started in the arts community."

The BRA director has spent the last several weeks meeting personally with developers who have submitted proposals for the 13 parcels spotlighted in the Midtown plan.

The centerpiece of the plan will be an ambitious project tentatively named **Commonwealth Center**, which could consume at least one full city block bounded by Tremont, Boylston, Washington and Avery

see **Midtown**, page

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Midtown

continued from page

Streets. The F.D. Rich Company of Stamford, Connecticut and A.W. Perry of Boston are currently negotiating to join forces on what could be a massive, mixed-use project featuring a high-rise office tower at the corner of Boylston and Washington Streets.

It can be an anchor to this whole Midtown plan," Covle says. Although Covle rejected past proposals by F.D. Rich, including a 45-story tower at the Boylston-Washington corner, he says the developers are making progress toward the kind of project we can see approving.

The BRA has looked at four options for the last undeveloped parcel in the **Park Plaza** Urban Renewal Area. The agency will soon publish a developer's kit for the site. Covle says it may call for a 250- to 300-foot-high building with approximately 300 units of housing for the site.

Parcel C-2, a vacant BRA-owned lot located on Warrenton Street adjacent to the Charles Playhouse, was slated to be sold to former Bradford Hotel owner Louis Cohen. But Cohen's plan to build an eight-story building with 40 condominiums has not materialized and Covle says the BRA will probably look for another developer willing to build housing there.

The vacant BRA-owned site next to the **Don Bosco Technical High School**, located between Tremont and Washington Streets behind the Wang Center for Performing Arts, is earmarked for housing in the Midtown plan. The Abbey Group of Boston, which held a tentative designation from the BRA to build a 25-story apartment and office complex on the site, recently sold its development rights to the Centennial Group.

BRA-owned **Parcel P-7**, the narrow lot at the corner of Stuart and Tremont Streets, adjacent to the Wilbur Theatre, was tentatively slated to be developed by Theatre Plaza Associates as a 10-story office building. But Covle now says he wants to see housing on the site. "We have not heard anything about this," says Rob and Pilla, a partner in the pr[illegible]

Montreal-based Monday International, owners of Lafayette Place, are planning to build **Lafayette Place II** on a BRA parking lot on Washington Street adjacent to their existing mall-hotel complex. Plans before the BRA call for a four-level major retail [illegible] The block bounded by Tremont, School, Province and Boylston Streets — which includes the **Parker House**, the Tremont Temple Baptist Church, Durgin's Restaurant and the Province Street Garage — will be identified in the plan as a site for high-rise construction, most likely condominiums and hotel expansion.

110-120 Tremont St., bounded by Tremont, Bromfield and Hamilton Place, is another site that will be earmarked for development. Tremont-on-the-Common owner Max Kargman is now rethinking his plan to renovate the existing building at 110 Tremont and replace the adjacent building at 120 Tremont St. with a 12-story office building.

Two residential buildings, **Parkside West** and **Parkside East**, are planned for Tremont Street opposite the Boston Common. A development team headed by Jackson Hall has full approval from the city for Parkside West — a 17-story building with 44 units of market-rate housing near the corner of Avery Street. Parkside East, still in the planning stage, would be roughly the same size as Parkside West and also house market-rate residential units.

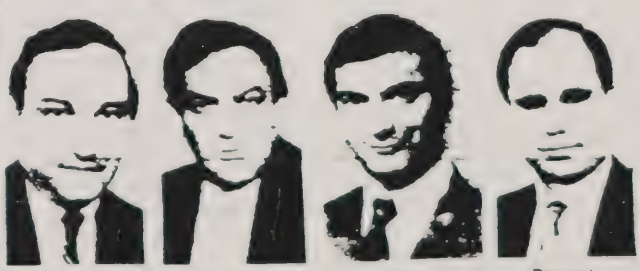
The so-called **Keith Block** at Washington and Avery Streets — which includes the Paramount Theatre, several small, run-down buildings, and parking lots — will be a site for high-rise office and retail development under the plan.

The **Bedford-Kingston Garage** and the **Essex Street Parking lot** are two BRA-owned parcels slated for major office tower and hotel construction as part of the agency's parcel-to-parcel linkage plan.

The **Boston Edison Substation** site at the [illegible] Avenue between Lafayette and Kingston Street will be made available for a high-rise residential development, Covle says.

The Midtown plan will also designate eight properties in the Theatre District and Combat Zone and will designate their ideal use as determined by local arts community leaders. According to their wish list, the Saxon Theatre would become a [illegible] for the Public Theatre; the Modern Theatre and Intimate Cinema would become the Boston Theatre; the Avon Theatre would become the Boston Arts Center; the Essex Theatre would become a [illegible] theater and a [illegible] theater; the Adult Entertainment Theatre, a dance club and theater; the Modern Theatre, a [illegible] theater; the Liberty Tree Building and the former Power Station would be used for studio and rehearsal space.

Feeling Their Oats



Robert Wodogaza | James Flavin | Joseph Guidice | Donald Ralph

Robert Wodogaza has been promoted to divisional [illegible]

BOSTON HERALD
BOSTON, MA
S. 318,187

JAN 11 1987

Plans to revitalize downtown district making a comeback

1350

PAUL Connors remembers when trucks had to line up on Tremont Street, waiting their turn to unload into the three theaters that bordered Majestic Alley, next to the Little Building. Stagehands worked from early morning into the night at the Plymouth, the Majestic and the Colonial for the "put-in" of rows of canvas flats and drops, stenciled on their backs with the names of each new show.

By IRIS M. FANGER

Although he now sits behind a desk at the union office on the seventh floor at 216 Tremont St., Connors — who is business manager of the Boston stagehands' union, Local 11 of the International Alliance of Theatrical Stage Employees & Moving Picture Machine Operators — started as a stagehand. He knew the stars who walked down that alley from their hotels nearby. He talks about Henry Fonda "who gave 110 percent every night onstage," and tells stories he was told about Al Jolson playing dice with the stagehands outside in the alley between the acts.

PAUL CONNORS
Recalls theater heyday

Connors has been a member of Local 11 for 38 years, like his brothers and their uncles before them. His 26-year-old son Mike just came in off the road as a carpenter for the pre-Broadway tour of the musical "Smile," and will leave shortly for a seven-month stint with the road company of "Cabaret."

But when the senior Connors started as a stagehand at the Boston Opera House in the late 1940s, there were enough shows coming into Boston to keep a union man busy.

What happened to change the theatrical life of the city? Who were the players and where have they gone, now that many of the old theaters are pulled down or dark? A winding look three decades back, and some predictions for the future, might shed some light on the current status of the performing arts in Boston in a time of change.

Boston stands on the edge of a new era in the performing arts, in which a soon-to-be-announced Downtown Cultural District will embrace and support a multitude of local theater, dance and music companies. While commercial theater has withered, a healthy nonprofit sector has grown, fueled by government and corporate grants in addition to ticket sales. This pattern for the performing arts is similar to the European model where the arts are state-supported for the good of all citizens, rather than the capricious law of the survival of the fittest — the rule for Boston's theaters since the first one

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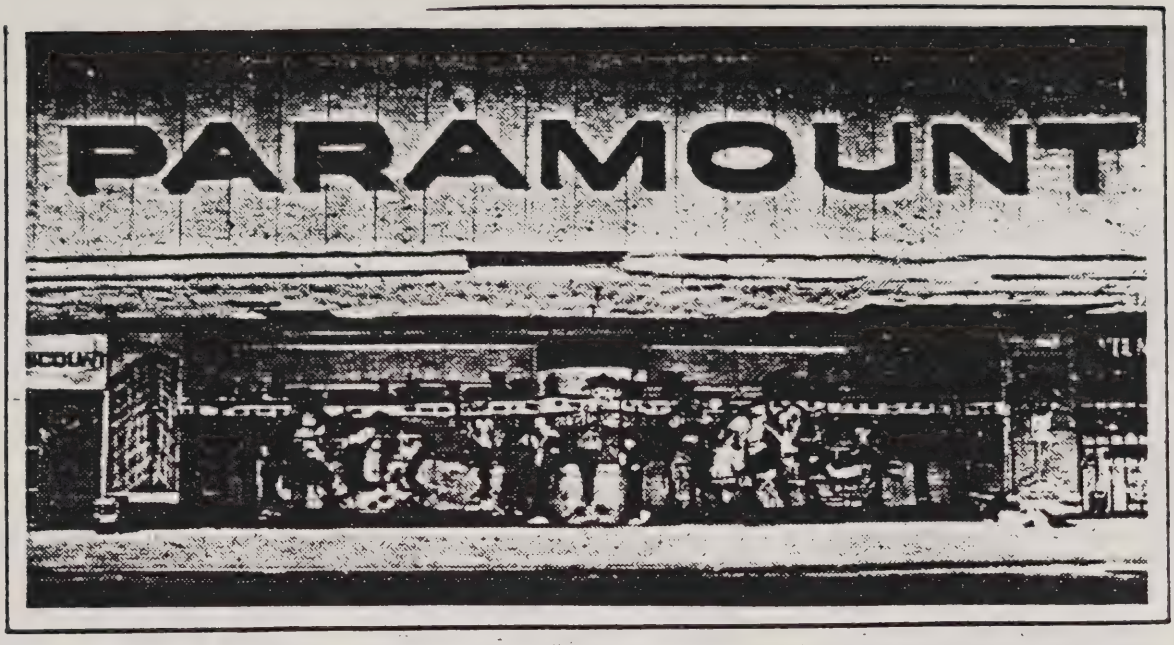
Herald — Downtown District...



AND NOW: Spray-paint graffiti has taken over as main attraction at the Washington Street theater.

opened nearly 200 years ago.

Thirty years ago, the theater season of 1956-57 began with "Harbor Lights" starring Linda Darnell at the Wilbur, "Too Late The Phalarope" with Barry Sullivan at the Colonial, and "The Applecart" with Maurice Evans and Signe Hasso at the Plymouth. By Christmas, there had been three musicals in pre-Broadway tryouts at the Shubert: "L'il Abner" with Stubby Kaye, "Bells Are Ringing" starring Judy Holiday and Sydney Chaplin and "Happy Hunting" with Ethel Merman and Fernando Lamas.

Later that season newcomer Leonard Bernstein conducted the opening night performance at the Colonial of his new show, "Candide." Who could have predicted that his brilliant success with "West Side Story" was just a season away?

At the Wilbur, there was a one-week run of Eugene O'Neill's "Long Day's Journey Into Night," with Frederic March, Florence Eldridge and young Jason Robards.

The largest theater in Boston was the Opera House on Huntington Avenue, but its long history of plays, opera and ballet ended with the 1956-57 season. (It was sold by the Shuberts and torn down in 1958.) In its last year, the Opera House hosted the Old Vic company from London with Claire Bloom and John Neville in "Romeo and Juliet" and a production of "Macbeth." The Metropolitan Opera came for its annual week, as did the Ballets Russes and American Ballet Theatre.

And while the downtown houses were the center of a theatrical life that depended on national stars and New York shows, companies like the Poets Theater, the Brattle and the Charles Playhouse were creating theater from "two boards and a passion" in a Boston-Cambridge version of the off-Broadway movement.

Thirty years have passed since that glorious season. Three decades in the life of a city is a long time, especially a city on the move like Boston. But the commercial theaters were thriving here then, before the dark seasons set in.

Except for the Shubert, Colonial and Wilbur, the names of Boston's old theaters are all but forgotten today:

● **The Howard Athenaeum**, also known as the Old Howard, opened in 1845 and was infamous for its lusty, burlesque finale. It survived until the Government Center was built on its site at Scollay Square.

● **The Plymouth** once stood on the Stuart Street site of the new State Transportation Center.

● **The Opera House** on Huntington Avenue has been replaced by a Northeastern University dormitory.

● **The Majestic**, renamed the Saxon as a film house in the 1960s, was purchased by Emerson College to become a community theater. It is now boarded up and waiting to be sold.

Even the surviving theaters face lean times. The Colonial is closed again, after last month's successful run of "The Mikado," with no definite bookings for the new year. The Wilbur and the Shubert stand empty as well, with the next show, "Arsenic and Old Lace," not due until mid-February at the Shubert.

□□□

THERE ARE plenty of reasons for the decline of Boston's theaters — a situation that was occurring nationwide by

22 Turn to Page 32

—continued—

Theater district rehab plar

mid-century. By 1932, after "talkies" had enthralled the country, only seven Hub theaters were left out of 15 that flourished in 1915. More theaters were lost after World War II, when families began to stay home to watch television in their living rooms.

The growth of the suburbs also made it harder to lure middle-class couples downtown at night, especially as tickets went up in price. And the end of the all-night service of the Mass Transit Authority in 1960 didn't help the theaters either.

"A city cannot have organized sports or theaters without mass transport to bring them in and take them out," says George Sanborn, MBTA archivist. And where once the Boylston Street "T" stop offered underground tunnels designed to connect with the Little Building and the Plymouth and Majestic theaters, today the underground station is dingy and dark and the tunnels have been blocked.

Retired theater critic Elliot Norton, in his book "Broadway Down East," cites the closing of the Theatre Guild as another reason that Boston lost its pride of place as a destination for pre-Broadway shows. New York producers — hoping to test their new shows in front of the city's knowledgeable audiences — could no longer count on pre-sold audiences in Boston when Guild subscriptions fell from 20,000 to one-third that number. The Guild finally folded in 1977.

"Boston was a great tryout town," recalls Jim Griffin, a theatrical producer who also works in the box offices of the Colonial, Shubert and Wang Center. When he started going to the theater in the 1950s, Griffin says, "there were great stars who toured. Katharine Hepburn would come every year in a show; Ina Claire, Alfred Lunt and Lynn Fontaine. Even if the plays were not so great, there were always stars to be seen.

"But productions don't go out of town before their Broadway runs anymore," Griffin added. "Or if they do, they go to the Kennedy Center in Washington or to the West Coast, where there are theaters that can guarantee ticket sales by their subscription audiences."

□□□

WHILE Boston's commercial theaters lie idle for much of each year, the small "nomad" theater, dance and music companies are desperate to find affordable performing spaces. They cannot support the house costs (rent, heat, union charges) of the Wilbur, Colonial or the Shubert, nor are those theaters appropriate for the scale of the attractions these companies produce. The numbers of loft and studio spaces diminish each year, as developers revitalize every inch of the core area downtown.

Eighteen months ago, the Boston Redevelopment Authority held briefing sessions for groups from the arts community and asked them for a proposal. A Performing Arts Developmental Task Force — representing 70 organizations and chaired by Bruce Rossley, director of the Mayor's Office for the Arts and Humanities, Larry Murray of ARTS-Boston and Libby Shufro of the Massachusetts Cultural Alliance — was formed. A skeleton plan was worked out and presented to the BRA, which accepted the recommendations in September 1986.

Among the Task Force's recommendations were that any theater that is demolished or converted to other uses must be replaced with a new theater space comprising at least 5 percent of the new development, and that 5 percent of total square footage of all new or renovated construction will be set aside for cultural use. In return, developers would receive waivers for additional height and volume equal to the space for the cultural component and exception from real estate taxes for the cultural components.

Out of the Task Force recommendations has come a proposal for a revitalized and expanded theater district — to be called the Downtown Cultural District — which is expected to be officially announced early next month. The district includes the commercial theaters and adds nine new spaces for nonprofit performing arts companies. According to the Task Force proposal, the cultural components of the district would be administered by a nonprofit Boston Cultural Foundation, with members appointed from various city and state agencies, arts and neighborhood representatives.

With the corner of Tremont and Boylston streets as roughly the geographic center, the district will be butterfly-shaped, running from West Street down Washington to Boylston, skirting the Combat Zone to Tremont, down to the Church of All Nations near the Bradford Hotel, back around to Boylston as far as Charles Street. Three MBTA stations will service the district: a renovated Boylston

– continued –

Herald

Street stop, the South Cove stop (part of the new Southwest Corridor line) and the Essex Street stop.

These blocks encompass the Wang Center for the Performing Arts, the Shubert, the Wilbur, the Colonial, the Opera House (the former B.F. Keith Memorial), the Majestic (now the Saxon), the Modern (at 523 Washington St.), and CityPlace, the new performing area in the State Transportation Building.

Meanwhile, the final appearance of the corner of Tremont and Stuart streets will depend on the outcome of the battle for the property between Theater Plaza Associates (Richard Pilla and Herbert Gleason) and Wilbur Theater owners Richard Bader and Charles Parker. The contenders both want to build an office building on the current vacant corner lot and tie it to the theater.

There are hopes that the old Essex (the boarded-up theater at 600 Washington St.) and Steinert Hall (the underground concert hall once known for its excellent acoustics, which is in the basement of M. Steinert & Sons store on Boylston Street) can also be renovated.

The theaters still in the Combat Block — the State (formerly the Park Theater, built in 1879), the Publix (formerly the Gaity Theater, which was built for vaudeville), the Pussycat (built as a movie theater called the Unique) and the Center Cinema (formerly the Globe) — will not be used, because the City Council has legislated that block for "adult entertainment."

In a recent interview, arts commissioner Bruce Rossley talked about the city administration's motivation to join with private developers in creating a cultural center.

"It's the realization that the developmental boom is the result of the livability of the city. We can't have the arts driven out by the boom," he said. "If we don't do something now, in 10 years our cultural life will consist only of the major institutions — the Boston Symphony and the Museum of Fine Arts and some after-school programs. The whole middle ground of dance, music and theater will have left the city."

Rossley also notes that the cultural district plans include a network of satellite cultural districts with facilities throughout the city's neighborhoods. Among the proposed sites are: the South End's Villa Victoria Cultural Center, a 400-seat auditorium owned by the Puerto Rican Tenants Association; the Boston Center for the Arts and the National Theater, now in preparation for a fall 1987 opening; the Strand Theater and Masonic Hall in Dorchester; and the Footlights Theater and a firehouse in Jamaica Plain that is now being renovated by Bruegger's Bagel Company for nonprofit groups.

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WHAT WILL a night on the town be like 10 years from now?

Theatergoers from Melrose and Malden can park near their homes at stations on the extended Orange Line and take the MBTA to the Essex stop near the Washington Street theaters, or get off at South Cove to attend the ballet at the Wang Center. Folks from Brookline and Newton can get to the Boylston stop on the Green Line.

The Boylston station has been restored to its 1897 appearance, with circular wooden benches and old-fashioned signs. The tile walls are hung with colorful posters announcing current theatrical attractions. And, of course, there is no need to walk upstairs, because the old underground tunnels once again usher patrons directly into the Colonial and the Majestic, which has been renovated to its original 1903 style.

The entire area, from West Street to Charles Street, is a blaze of lights and banners. Street performers entertain passersby in several small parks. And the Cultural District's two walking streets — Warrenton Street (where "Shear Madness" is playing for its 17th season) and the sidewalk through Boylston Place into the Transportation Building — are lined with art galleries that stay open at night. Even without theater tickets, there will be plenty to see and do in the area.

The Wilbur itself is now a busy theater offering a continuous mix of commercial shows and local nonprofit performing groups. Through a special agreement with the unions, seating in the theater varies (from 1,200 to 499 seats), making the Wilbur an affordable home for the city's smaller dance and theater companies.

Over on Washington Street, a major national dance troupe is performing at the Opera House (which is available for touring groups when the Opera Company of Boston is not in production), and the smaller Modern Theater, which is no longer used to store the pushcarts of Downtown Crossing, is offering a weekend of chamber music.

After theater, there will be plenty of time to linger downtown for dinner at the many small restaurants that have sprouted up or for dancing at the clubs in the lively complex at the Paramount Theater on Washington Street or at the

continued

Herald
1/11/87

"Plans to Revitalize . . ."

nightclub in the Quality Inn (the old Bradford Hotel).

And when theatergoers are ready to go home, the MBTA will be running with its newly restored all-night service.

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IS THIS just fanciful dreaming about what might be? Not according to Bruce Rossley or the BRA or the dozens of "nomad" arts groups that have been working on the Cultural District plans. Once an official announcement is made and developers line up with their blueprints, we'll be able to know how soon downtown Boston will be alive with the arts again.

NO EXIT: Arts Commissioner Bruce Rossley inspects bricked-up tunnel to theaters from Boylston Street 'T' stop.

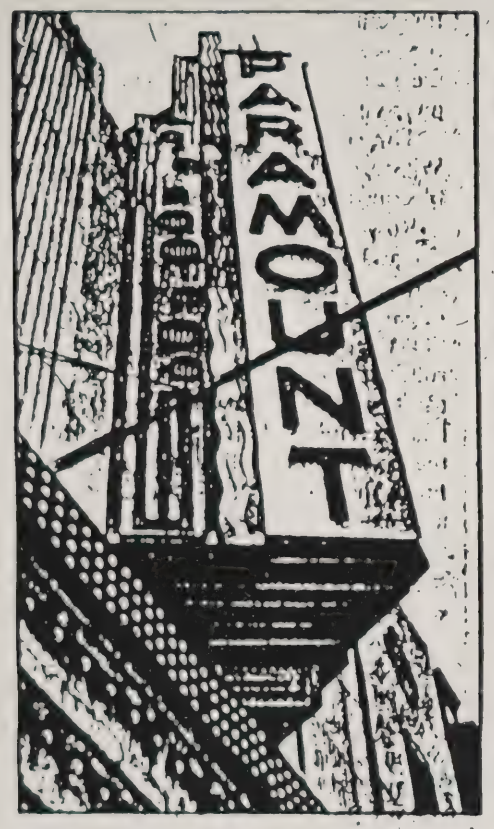
'A city cannot have organized sports or theaters without mass transport to bring them in and take them out.'

— George Sanborn, MBTA archivist

End

February 23, 1987 'Boston Business Journal/

Midtown: New plan for an old problem



by Marie Gendron

In 1970, then-Mayor Kevin White announced plans for a 35-acre, $266 million redevelopment project to be known as "Park Plaza." The project was to have revitalized the four-block area bounded by Arlington Street to the east, the Boston Common and Public Garden to the north, Harrison Avenue to the west and Stuart Street to the south. But the plan never got off the ground. Nor did half a dozen subsequent plans for the blighted area.

Within the next few weeks, the Boston Redevelopment Authority (BRA) and the Mayor's Office are expected to announce another new redevelopment plan for the area, now enlarged and called the Midtown/Cultural District. But unlike the past plans, observers said this one might work.

"What I think is unique about this whole effort is the community involvement," said Libbie Shufro, executive director of the Massachusetts Cultural Alliance. "I think there is significant excitement in the community."

Some urban planners have said the proposed cultural district could be the Faneuil Hall of the 1980s—a pivotal element in the revitalization of the surrounding neighborhoods. Its proponents said the planned developments will create a festive area, one where the streets are alive with people 18 hours a day.

The BRA's proposed Midtown/Cultural District would include Park Square, the Theater District, Downtown Crossing, Chinatown and the Combat Zone. The idea is simple: bundle together a number of private developments already planned for the area into a new "district," give it a theme—that of theater and the arts—and require the private developers to contribute to that theme.

According to the BRA, 13 new mixed-use development sites will incorporate significant contributions to cultural uses into their project proposals. The agency did not specify the developments, although a BRA outline of the Midtown/Cultural plan listed the 13, which include undeveloped city-owned parcels such as the lot next to Don Bosco Technical High School, the site of the Boston Edison substation at the corner of Avenue de Lafayette and Kingston Street and several blocks or portions of blocks on which, presumably, demolition would have to occur in order for new construction to take place. BRA spokesman Ralph Memolo said the new plan will require developers to include housing in their projects.

The midtown's persistent grunginess has long been a source of unhappiness to city planners. The BRA's Midtown/Cultural District would help by piggybacking onto upcoming private developments public improvements aimed at making the area a dazzling, 18-hour-a-day cultural district. photos by John Hopkins

Under the plan, the Theater District would be expanded into a "Cultural District." So-called "Theater Boulevards" would be created along the fronts of the district's seven existing theaters. In addition, as many as nine new, smaller performing arts theaters would be arranged in what the BRA calls "Theater Alleys," which would be similar to Boylston Place or Warrenton Street.

It could be argued that Boston's large theaters have been floundering financially in recent years and that expanding the

CONTINUED
ON NEXT PAGE . .

Midtown

(continued from page 1B)

Theater District doesn't make sense. But the new plan would focus on Boston's smaller arts groups, most of which are prospering. Shufro said about 250 such groups exist statewide, of which 75 percent are Boston-based. Almost 60 of the Boston groups are currently looking for a permanent home.

"They have really been feeding the city," said Shufro. "Now the city needs to feed them."

The proposed district would have its own height and mass guidelines. The new zoning would require developers to help foster a healthy cultural community by linking new development to the needs of local arts groups. Such linkages might take the form of cash contributions, joint ventures with local arts groups to develop cultural facilities or contributions to on- or off-site cultural facilities. Other guidelines would simply require buildings to connect to one another in a way that creates a pleasant walkway, rather than a barrier to pedestrian traffic.

In all, the Midtown/Cultural District is to be a product of mostly private, rather than public, investment. And that, its supporters say, is the key difference between the new redevelopment plan and the Park Plaza Plan of old.

"In the '60s, the city was seen as the initiator, the provider, the fixer-upper," said Memoli. "The world simply has changed, and you now have a city where real estate developers have indicated they are looking to that area."

Illustrating Memoli's point are a number of significant new midtown developments, including:

- The Lafayette Place retail-hotel complex;
- The State Transportation building;
- The Heritage condominium-retail-office complex;
- The Boylston Place pedestrian walkway;
- The development of the MBTA's new Orange Line, which will provide two new station exits in the area;
- The renovated Boylston Building at the corner of Boylston and Washington streets, which houses the new China Trade Center;
- The three new Weylu's restaurants in the former Devon on the Common building;
- The new Suntory Japanese restaurant on Stuart Street;
- The new Wang facility on Kneeland Street; and
- The rehabilitation of several older

buildings on Oxford Street into 39 subsidized housing units.

In the 1960s and early 1970s, development in Boston was a high-risk venture, and city planners were often unable to attract private developers. The Park Plaza project was to have been built in part with $120 million in federal low-interest revenue bonds. Under the plan, the city was to assemble the necessary parcels through eminent domain takings. A single developer, Boston Urban Associates, was then going to buy up the parcels and build a complex comprising 2800 apartments, 800,000 square feet of new retail space, a 1300-room hotel, 2.5 million square feet of office space and 5000 new parking spaces. Critics questioned the legality of the eminent domain takings and some charged that city-owned lands were being sold to the developers at a fraction of their value. After years of political wrangling, developer Mortimer Zuckerman pulled out of the project—moving on to greener pastures in publishing and in New York City's development arena.

Transition zone

The public sector did help bailout the area after the demise of the Park Plaza project: An Wang's rescue of the old Music Hall/Metropolitan Theatre and Emerson College's purchase of the Majestic Theater—both of which were expected to heighten private interest in the area and start redevelopment rolling. But the newly refurbished Wang Center had little effect on the surrounding area, and Emerson later changed its plans for a downtown theater and decided to move its entire campus out of Boston. The Theater District and the midtown area remained rundown and underutilized.

But many observers said they think midtown's time has finally come. The chief reason, they said, is because the Boston's real estate market is so hot that developers are being forced to look for sites in less glamorous areas. The BRA's new interim Downtown Zoning plan would limit new construction in the financial district while encouraging it in nearby areas like midtown. The new zoning would also divert projects of larger scale and with higher density to the midtown and other less-developed districts.

"[Midtown] was prior to now seen as a transition zone," said Simone Auster, vice president of community development for the Greater Boston Chamber of Commerce. "Now that Boston has become a development boom, it has become an extension of that boom."

The idea for a Midtown/Cultural District Plan originated within the arts community. Largely because of rising real estate costs and subsequent displacement, there are currently 56 homeless non-profit dance, theater and music companies in Boston, Shufro said. She said these groups have been unable to find affordable practice space, office space, housing or small theaters in which to perform.

"By inviting the arts in, you raise the attractiveness of the area," Shufro said. "Then the artists are forced out by rising costs. . . . Usually, the whole gentrification

— CONTINUED —

"Midtown . . ."

process works to the disadvantage of the artist."

The existing Theater District is the ideal place to build new workspaces and theaters for displaced arts groups, Shufro said. And she agreed with Memolo and others who said that economics have made now the ideal time for such a plan.

"We could have presented these ideas a decade ago and no doors would have opened," Shufro said. "It's an idea whose time has come because Boston is on a growth cycle."

Shrinking Zone

Nevertheless, the midtown area has been slow to feel the effects of Boston's real estate boom. Some observers said developers may have been slow to come to the area because there are many different owners in each block of buildings, making the assembly of a parcel large enough for a large-scale development a lengthy, expensive process. And then there is the nearby Adult Entertainment District.

"We can't ignore that the Combat Zone is in close proximity," said Bethany Kendall, executive vice president of the Downtown Crossing Association. "I think that certainly has had a negative effect on growth."

Although it is hard to come by any statistics, it is clear that the Combat Zone is shrinking. Tufts and the New England Medical Center have been expanding into the Zone from the south, while Lafayette Place has cut the Zone off from the north. The completion of the state Transportation Building and the Four Seasons have pushed the Zone back from the west and the new China Trade Center reclaimed a full city block along the Zone's eastern side. In addition, city policy is now to prohibit new Zone licenses and to limit renewals.

The new China Trade Center reclaimed a full city block of the Combat Zone along its eastern side.

photo by John Mandell

Although no one has yet seen the new zoning plan, most community group leaders said they are pleased the BRA is setting some development guidelines for the overall area.

"There's a lot of development around Chinatown, and we would like to see some control over such development," said Yuk Jung, executive director of the Chinese Economic Development Council. "In the future we will work very closely with the BRA."

At first glance, the disparate buildings and neighborhoods in the proposed Midtown/Cultural District seem to have little in common. But Auster said she thinks logical reasons exist for lumping the varied blocks into one district.

"It does make sense to treat it as a whole," she said. "That is the last major area that can be revitalized between the financial district and the Back Bay."

Shufro put it this way: "When you talk about the expansion of the Theater District, you're talking about the surrounding areas—it's kind of a natural extension. I think it's almost a strength that we have all these parcels together."

"What the city is trying to do is promote, to the fullest extent possible, cultural activity in that area," Memolo said. "[BRA Director Stephen] Coyle has said it has the potential to be the liveliest, most diverse area of the city."

Shufro agreed. "If you were to jump ahead 10 years, I think you'd see a lively community," she said. "In terms of the festival concept, we're really talking about a whole renovation of this area. We want a Faneuil Hall of the arts that builds on the diversity of the neighborhoods."□

Cultural District
Public Space Design Session

Design Advancement
Grant Application to the National Endowment for the Arts
Design Arts Program

Supplemental Materials

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5) Letters of Support

6) Staff Resumes

7) Candidates for Design Session Advisor

BOSTON
REDEVELOPMENT
AUTHORITY

Raymond L. Flynn
Mayor

Stephen Coyle
Director

One City Hall Square
Boston, MA 02201
(617) 722-4300

December 10, 1986

Ms. Adele Chatfield-Taylor, Director
Design Arts Program
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

Dear Ms. Taylor:

I want to register my unequivocal support to the application for a Design Advancement Grant which would enable the City of Boston and the Boston Redevelopment Authority to hold a design session for developing public space concepts to give cohesion and identity to our Cultural District project.

The construction cranes on Boston's skyline are often cited as evidence of the city's dynamic economy and its bright prospects for the future. But anyone familiar with Boston knows that the true spirit and character of this city goes well beyond the elegant blend of historic buildings and new structures. As "the city upon a hill" has grown from a tiny settlement to a vital mercantile center, Boston has always honored and nurtured the arts.

In fact, the Boston Symphony Orchestra, the Handel and Hayden Society, the Museum of Fine Arts and numerous other groups were among the first such organizations established in this country. Today, there is an unprecedented level of activity in Boston's cultural community, from small dance groups and experimental theatre to musical organizations so varied that Boston, on a given night, may have more musical performances available to the general public than any other city in the country, with the exception of New York City.

Yet, for all this activity, for all this economic growth, there is a need for the city to provide many of these groups with improved facilities and to bring greater focus to these activities so that they complement and enrich those areas undergoing growth and change. Central to the Cultural District concept are planning guidelines and policies which will enhance the public realm. The quality of the streets and public spaces within the Cultural District are critical to its success. The opportunity to have regional artists contribute to the design of the public space system expands even more the meaning of the Cultural District.

Boston Redevelopment Authority is an Equal/Opportunity Affirmative Action Employer • Equal Housing Opportunity

In my opinion, the design session enabled by this grant would reflect that same receptivity to new ideas that has always marked the cultural life in the city. The design session, in short, would be an important element in our planning program to maintain the vigor and strength of cultural activities in Boston.

Sincerely,

Stephen Coyle

Design Arts — Organization Grant Application Form NEA–3 (Rev.)

Three clear copies must be submitted to: Grants Office/DAP, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N. W., Washington, D.C. 20606

I. Applicant Organization (Name, address, zip)

Office of Arts and Humanities
Boston Redevelopment Authority
c/o Office of Arts and Humanities, Boston City Hall, Boston, MA 02201

II. Category under which support is requested:

- ☐ Design Advancement Project Grants for Organizations
- ☐ Grants to Organizations Awarding Design Fellowships
- ☐ Design Program Grants to State and Regional Arts Agencies

III. Period of support requested:

Starting _____ (month day year)
Ending _____ (month day year)

IV. Summary of project description (Complete in space provided. DO NOT reduce copy or continue on additional pages.)

TITLE (Please underline): Public Space Design Session for Boston's Cultural District

The City of Boston is in the process of planning a Downtown Cultural District, using the set of active and empty theaters as the basis of a performing and visual arts center to serve Boston and all of New England. A public space design session or charette would be an opportunity for local and regional visual artists to contribute to the design of the Cultural District.

Through zoning and project review the City of Boston can encourage and guide development of the major pieces of the Cultural District - rejuvenated theaters for drama, dance, and music and visual arts facilities in mixed-use buildings. However, in order to tie all these pieces together and create a unified district, the public space system will be critical. Such a public space system would be shaped and given character through public art in the form of streetscape furnishings and special features.

A Design Advancement Grant from the NEA would provide funds for a design session to gather ideas for the design of the public space system. The Cultural District Plan will set forth a conceptual organization of pedestrian-oriented streets and spaces. Streetscape furnishings can reinforce this concept and augment the architectural design theme. Ideas will be sought for the siting and design of such features as benches, kiosks, lighting, trash receptacles, signs, subway entrances, trees, paving, sculpture, and display cases.

V. Estimated number of persons expected to benefit from this project Boston metro area 2.8 million

VI. Summary of estimated costs (recapitulation of budget items in Section IX)

	Total costs of project (rounded to nearest $100)
A. Direct Costs	
Salaries and wages	$ 32,600
Fringe benefits	8,150
Supplies and materials	12,500
Travel	1,500
Permanent equipment	
Fees and Other	26,000
Total direct costs	$ 80,750
B. Indirect costs	$ 16,000
Total project costs	$ 96,750

VII. Total amount requested from the National Endowment for the Arts $ 40,000

VIII. Organization total fiscal activity	Most recently completed fiscal period	Estimated for current fiscal period
A. Expenses	1. $ 19,351,527	2. $ 24,288,000
B. Revenues, grants, & contributions	1. $ 22,987,000	2. $ 25,779,000

Do not write in this space

IX. Budget breakdown of summary of estimated costs

A. Direct costs

1. Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount $
Commissioner/Director	3	$50,000	1/50	3,000
Professional Planner/ Administrators	4	$32,000	1/6	21,333
Landscape Architects/ Urban Designers	3	$32,000	1/18	5,333
Graphic Artists	2	$30,000	1/20	3,000
			Total salaries and wages	$32,666
			Add fringe benefits	$ 8,150
			Total salaries and wages including fringe benefits	$40,816

2. Supplies and materials (list each major type separately)

	Amount $
Promotion and Mailing	3,000
Drawing Supplies	500
Incidentals	500
Booklet (2,000 copies)	8,500
Total supplies and materials	$12,500

3. Travel

Transportation of personnel

No. of travelers	from	to	Amount $
Up to 18	Points in New England	Boston	1,500
		Total transportation of personnel	$ 1,500

Subsistence

No. of travelers	No. of days	Daily rate	$
		Total subsistence	$
		Total travel	$ 1,500

IX. Budget breakdown of summary of estimated costs (continued)

4. Permanent equipment

	Amount $
Total permanent equipment	$

5. Fees for services and other expenses (list each item separately)

	Amount $
$1,000 fee for each of 15 Participants (artists/designers)	15,000
$1,000 fee for each of 3 Commentators	3,000
Design Session Advisor	4,000
18 Participants/Commentators food & lodging 2 days & 1 night	3,240
Food for staff & refreshments for 2 public sessions	760
Total fees and other	$ 26,000

B. Indirect costs

Rate established by attached rate negotiation agreement with National Endowment for the Arts or another Federal agency

Rate 16.5% Base $ 96,750 — Amount $ 16,000

X. Contributions, grants, and revenues (for this project)

A. Contributions

1. Cash

	Amount $

2. In-kind contributions (list each major item)

Total contributions	$

B. Grants (do not list anticipated grant from the Arts Endowment)

	$
Total grants	$

C. Revenues

	$
Total revenues	$
Total contributions, grants, and revenues for this project	$

XI. State Arts Agency notification

The National Endowment for the Arts urges you to inform your State Arts Agency of the fact that you are submitting this application.

Have you done so? X yes _____ no

XII. Certification

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

Authorizing official(s)

Signature X _____ Date signed 12-16-86
Name (print or type) Bruce Rossley
Title (print or type) Commissioner Office of Arts and Humanities
Telephone (area code) (617) 725-3245

Signature X _____ Date signed 12-
Name (print or type) Stephen Coyle
Title (print or type) Director Boston Redevelopment Authority
Telephone (area code) (617) 722-4300

Project director

Signature X Barbara L Barros Date signed 12/10/86
Name (print or type) Mary Shannon/Barbara Barros
Title (print or type) Executive Secretary Boston Art Commission/Cultural District Project Director
Telephone (area code) (617) 725-3851/722-4300

*Payee (to whom grant payments will be sent if other than authorizing official)

Signature X _____ Date signed 12/10/86
Name (print or type) Joseph Noonan
Title (print or type) Assistant Director for Management and Budget
Telephone (area code) (617) 722-4300

*If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively, and programmatically responsible for all aspects of the grant and that all reports must be submitted through the grantee.

BE SURE TO DOUBLE CHECK THE "HOW TO APPLY" SECTION ON PAGE 15 AND THE SPECIAL APPLICATION REQUIREMENTS FOR YOUR CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:
The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

Assurance of Compliance with National Endowment for the Arts Regulations under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, the Age Discrimination Act of 1975, and Title IX of the Education Amendments of 1972.

Office of Arts and Humanities/
Boston Redevelopment Authority (hereafter called the "Applicant")

Hereby Agrees that it will comply with Title VI of the Civil Rights Act of 1964 (42 U.S.C. 2000d et seq.), Section 504 of the Rehabilitation Act of 1973 (29 U.S.C. 794), Age Discrimination Act of 1975 (42 U.S.C. 6101 et seq.), and, where applicable, Title IX of the Education Amendments of 1972 (20 U.S.C. 1681 et seq.) and all regulations of the National Endowment for the Arts issued pursuant to these statutes. Title VI, Section 504, Age Discrimination Act, and Title IX prohibit discrimination on the basis of race, color, national origin, handicap, age, or sex in any program or activity receiving Endowment support. The Applicant **Hereby Gives Assurance** that it immediately will take any measures necessary to comply.

This assurance shall obligate the Applicant for the period during which the Federal financial assistance is extended. There are two exceptions. If any personal property is acquired with Endowment assistance, this assurance shall obligate the Applicant for the period during which it retains ownership or possession of that property. If any real property or structure is improved with Endowment support, this assurance shall obligate the Applicant or any transferee for as long as the property or structure is used for the grant or similar purposes.

This assurance is given in connection with any and all financial assistance from the Endowment after the date this form is signed. This includes payments after such date for financial assistance approved before such date. The Applicant recognizes and agrees that any such assistance will be extended in reliance on the representations and agreements made in this assurance, and the United States shall have the right to seek judicial enforcement of this assurance. This assurance is binding on the Applicant, its successors, transferees, and assignees, and on the authorized official whose signature appears below.

Office of Arts and Humanities

Applicant

Boston Redevelopment Authority

Applicant's mailing address

c/o Office of Arts and Humanities

Boston City Hall, Boston, MA 02201

By (President, Chairman of the Board, or comparable authorized official)

Dated

Project Description

Public Space Design Session for Boston's Cultural District

The City of Boston is in the process of planning a Downtown Cultural District, using the set of active and empty theaters as the basis of a performing and visual arts center to serve Boston and all of New England. A public space design session or charette would be an opportunity for local and regional visual artists to contribute to the design of the Cultural District.

Through zoning and project review the City of Boston can encourage and guide development of the major pieces of the Cultural District - rejuvenated theaters for drama, dance, and music and visual arts facilities in mixed-use buildings. However, in order to tie all these pieces together and create a unified district, the public space system will be critical. Such a public space system would be shaped and given character through public art in the form of streetscape furnishings and special features.

A Design Advancement Grant from the NEA would provide funds for a design session to gather ideas for the design of the public space system. The Cultural District Plan will set forth a conceptual organization of pedestrian-oriented streets and spaces. Streetscape furnishings can reinforce this concept and augment the architectural design theme. Ideas will be sought for the siting and design of such features as benches, kiosks, lighting, trash receptacles, signs, subway entrances, trees, paving, sculpture, and display cases.

A public art/public space design session or charette for Boston's Cultural District would have three purposes:

1) to generate ideas for public space improvements for the Cultural District,

2) to identify and give exposure to the talents of local and regional artists, and

3) to serve as a special event to bring attention to the Cultural District.

The workshop would draw together a number of New England public space designers and artists with abilities in designing creative streetscape furnishings. They would work in small teams to develop a pool of ideas. Several well-respected New England artists and designers would serve as commentators.

The workshop would involve a two-day weekend session at which the designers and artists would work in small teams to develop ideas for a design theme and for specific application of the theme to particular furnishings and particular locations. The resulting sketches and comments would be printed in a booklet to be used for reference as the streetscape plan is developed.

At the end of each day the teams would present their ideas to an open session at which the commentators would guide a discussion. It is anticipated that there would be local media coverage of these sessions.

The commentators would be selected by a committee, as would the participants. The committee would be made up of a person representing each of the following groups: the Office of the Arts and Humanities, the visual arts, the performing arts, the Boston Redevelopment Authority, the Boston Civic Design Commission, and the Chamber of Commerce Center City Task Force.

The list of invited participating designers and artists might be derived from a simple "sketch" competition to discover those whose talents are especially suited for this type of design problem. Alternatively, a list of invitees to serve as participants might be generated by the committee which would seek and evaluate recommendations.

BOYLSTON STREET AT THE LIBERTY TREE CORNER

TREMONT BOYLSTON STREET
INTERSECTION AT BOSTON COMMON

PUBLIC SPACE DESIGN SESSION FOR BOSTON'S *CULTURAL DISTRICT*

Design Advancement Grant Application to the National Endowment for the Arts, Design Arts Program

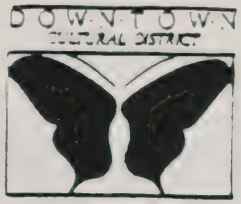
D·O·W·N·T·O·W·N
CULTURAL DISTRICT

City of Boston
Raymond L. Flynn, Mayor

Office of the Arts & Humanities
Bruce Rossley, Commissioner

Boston Redevelopment Authority
Stephen Coyle, Director

December 10, 1986



Historical Building Survey

Sam S. Shubert Theatre
263-265 Tremont Street
1,600 seats, built 1908-1910, present facade 1925

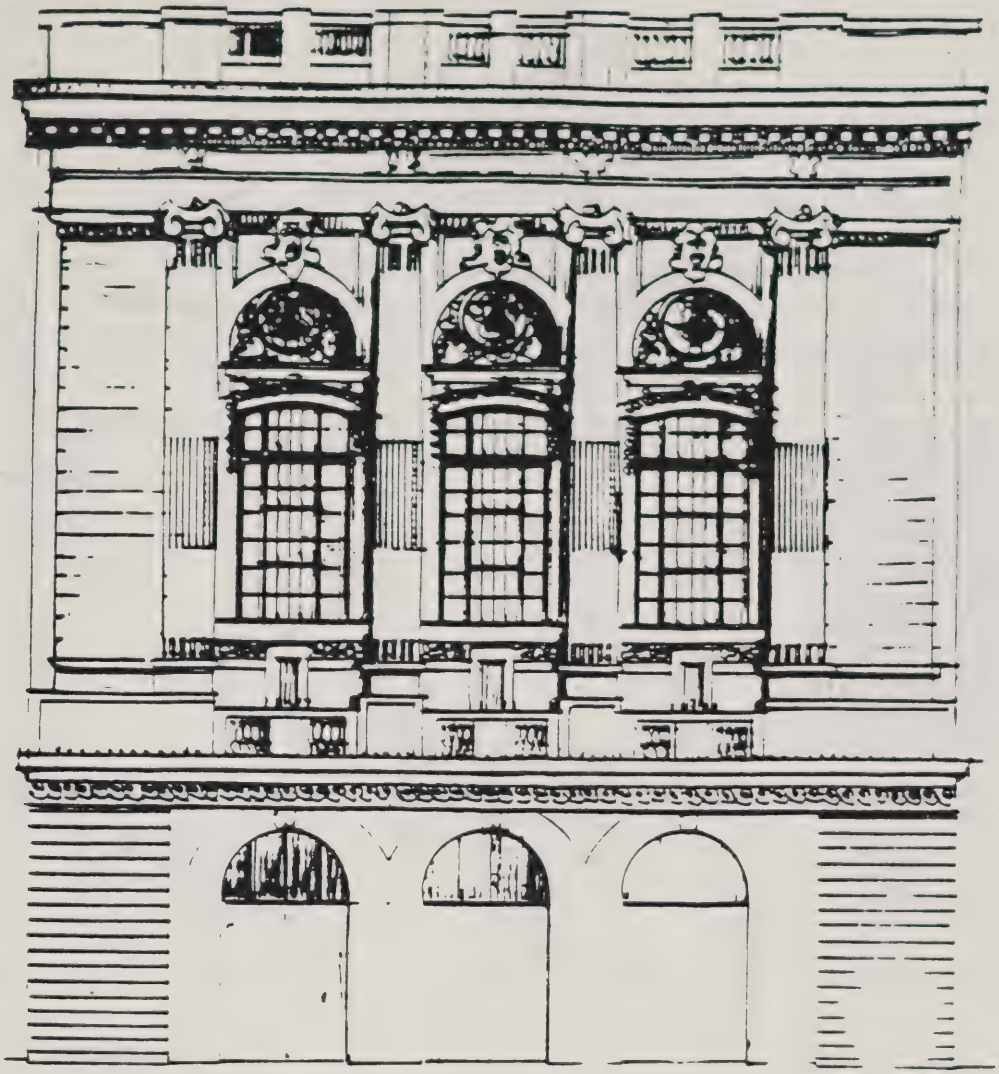
Style:	classically-inspired, two-story Palladian-motif window, original 1910 wrought iron, French "Adamesque" interior, and glass marquee
Architect:	Hill, James and Whitaker, Thomas M. James, principal architect also designed Union Warren Savings on same street
Originally:	theatrical high points have included the first Boston performances of British actors John Gieguld, Maurice Evans, Sir Laurence Olivier, and the 1917 performance by John Barrymore, one of the greatest 19th century American actors.
Current status:	active commercial theater
Historic rating:	Category III, listed in National Register of Historic Places

Wilbur Theatre
244-250 Tremont Street
1,200 seats, built 1913-14

Style:	Colonial Revival, red brick with marble trim including ionic columns, theatre masks above three arched, elongated windows
Architect:	Clarence H. Blackall, nationally prominent theater architect, who designed 6 other buildings in the district
Current status:	active commercial theater
Historic rating:	Category II, listed in National Register of Historic Places. Under study (1986) for Boston Landmark designation.

Wang Center (Music Hall, Metropolitan Theater)
252-272 Tremont Street
4,000 seats, built 1923-25

Style:	Renaissance Revival, 155' limestone "palazzo skyscraper", two-story ionic colonnade, Corinthian pilasters, theater masks along cornice, Louis XIV ornate interior
Architect:	Clarence H. Blackall, nationally prominent theater architect who designed 6 other district buildings
Originally:	promoted as "the public's castle" with "a thousand and one wonders" it included "the grand lobby with four tiers of promenades, spacious lounges, marble doorways, rose jasper pillers, two 1,800-lb. gold plated chandeliers, bronze details by the Gorham Company, and $10,000 in gems decorating the central mural painting by Edmund Philo Kellog....Waiting patrons could arrange for bridge parties, lounge in comfortable chairs with the latest magazines, promenade to the music of two lobby orchestras, play ping pong, or visit the chic art deco restaurant which opened in 1932."
Current status:	active. largest theater in Boston's history
Historic rating:	Designated Boston Landmark; Category II, listed in National Register of Historic Places.

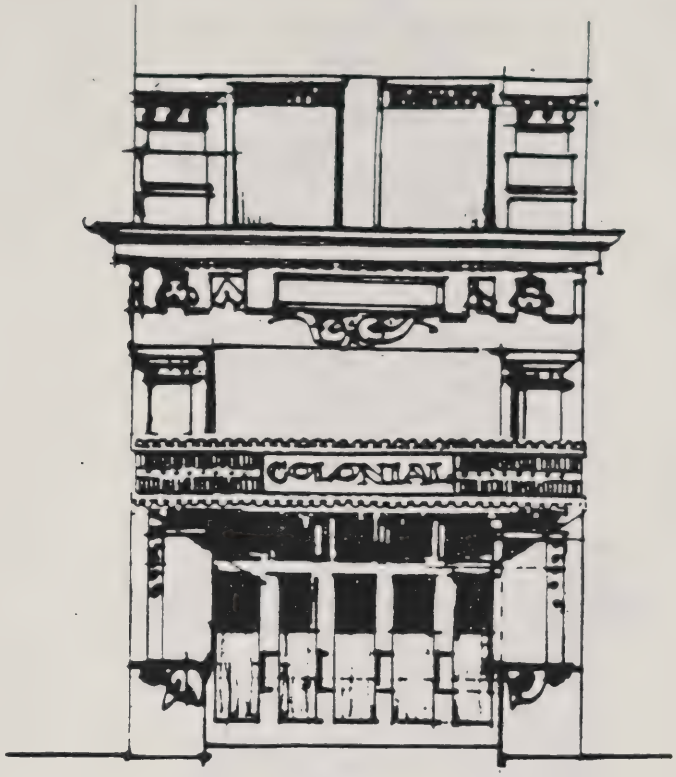


Saxon Theatre (Majestic)
219-221 Tremont Street
1,000 seats, built 1901-1903

Style:	Beaux Arts, granite base, grey terracotta; four 3-story Roman ionic columns, arches with theater masks and stained glass windows between columns, opulent rococo interior
Architect:	John Galen Howard and James M. Wood Interior - Henry B. Pennell Lobby murals by William deLeftwich Dodge who also painted Library of Congress murals
Originally:	used for musicals and light opera, converted to movie house 1957
Current status:	vacant
Historic rating:	Designated Boston landmark; interior Category II, exterior Category III. Listed in National Register of Historic Places.

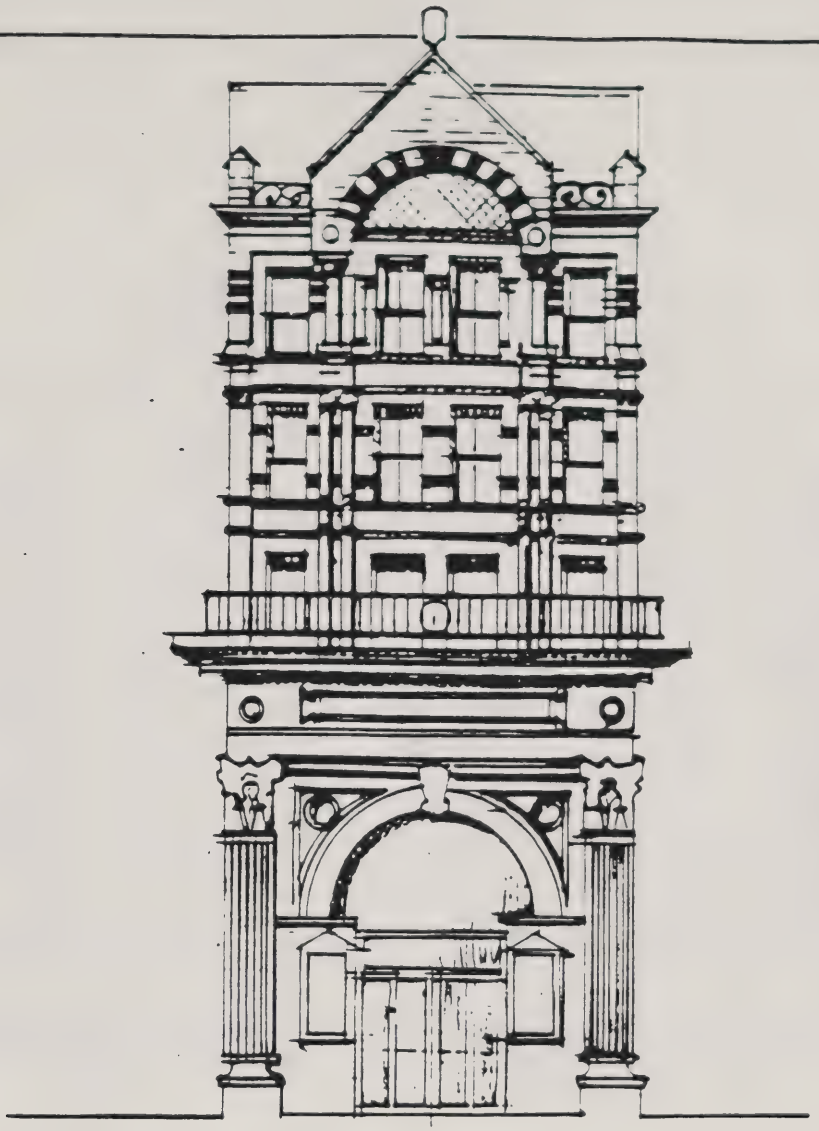
Charles Playhouse
76-78 Warrenton Street
400 seats, 200 seats, 150 seats, built 1838-9

Style:	Greek Revival temple front - red brick
Architect:	Asher Benjamin who also designed Charles Street Meeting House and Old West Church and is famous for his builder's guidebooks which greatly influenced the spread of Federal and Greek Revival architecture throughout New England
Originally:	Fifth Universalist Church, then Hebrew Temple, then Scottish Presbyterian Church
Current status:	three small active theaters - the transformation of church to theater maintained the original facade and interior spaces but little interior detailing remains.
Historic rating:	Category II, listed in National Register of Historic Places.



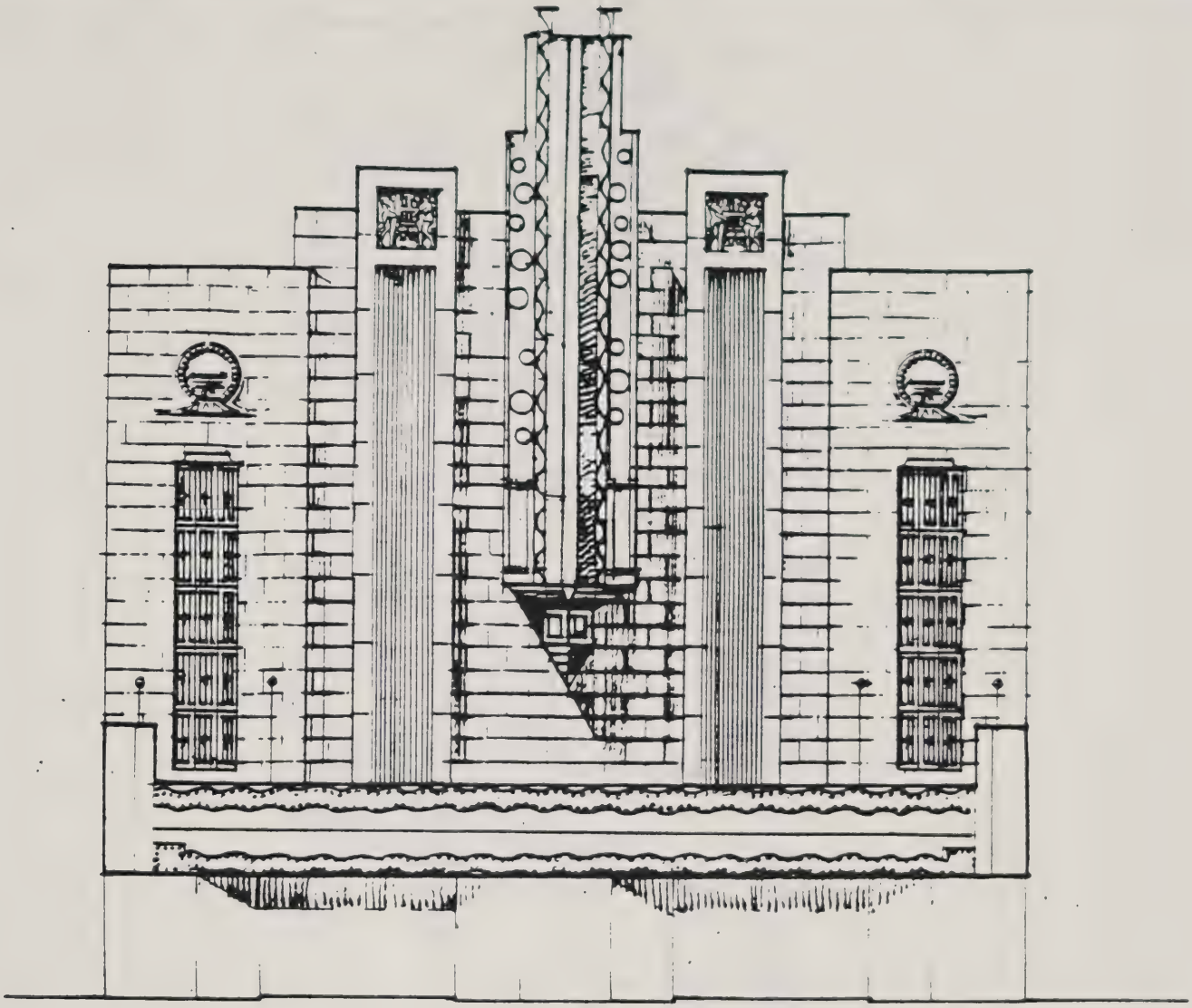
Colonial Building/Colonial Theatre
96-106 Boylston Street
1,700 seats, built 1899-1900

Style:	Renaissance Revival, 155' "palazzo skyscraper", Milford pink granite; rich, florid interior with Italian inspirations, unique series of murals
Architect:	Eminent theater architect, Clarence H. Blackall, H.B. Pennell (interior)
Current status:	active theater within office building, oldest intact theater in Boston
Historic rating:	Building category III, Theater Category II. Under study for designation as a Boston Landmark (1986).



Modern Theater (Dobson Building)
523-527 Washington Street
900 seats, built 1872,
theater 1913

Style:	high Victorian commercial building with 1913 marble classical entrance, sandstone and Vermont marble, "French Renaissance" interior
Architect:	1876 Levi Newcomb and Son, theater: Clarence H. Blackall, Wallace Sabine
Originally:	built as commercial building, in 1913 first Boston movie theater, later used for vaudeville and burlesque
Current status:	vacant
Historic rating:	Category II, listed in National Register of Historic Places.

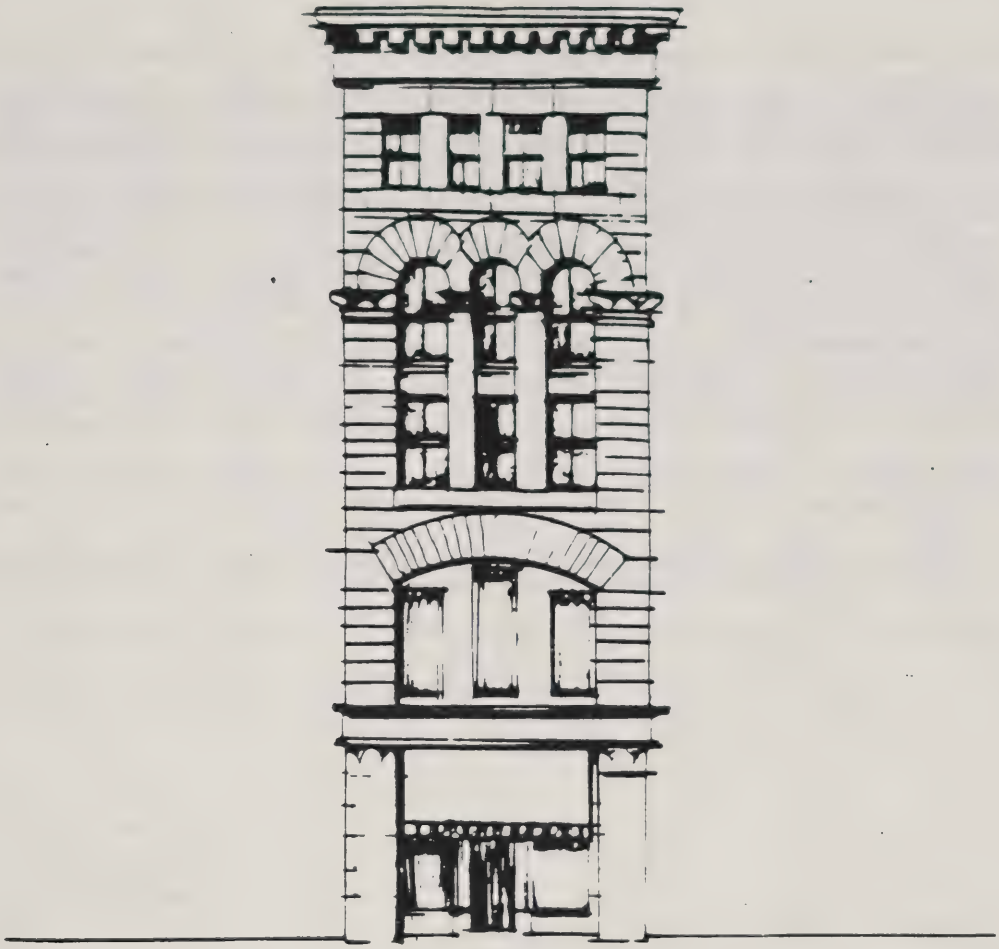


Paramount Theatre
549-563 Washington Street
1,400 seats, built 1930-32

Style:	Moderne theatre facade with Art Deco sign and marquee, cast stone concrete; Art Deco interior
Architect:	Arthur H. Bowditch, also designed Old South Building and Hotel Somerset
Originally:	built exclusively for motion pictures
Current status:	vacant, generally intact, renovation and reuse as dance club is underway
Historic rating:	Designated Boston Landmark; Category II; listed in National Register of Historic Places.

(Y.M.C.U) Boston Young
Men's Christian Union
48 Boylston Street
Built 1875

Style:	high Victorian gothic, granite and sandstone
Architect:	N.J. Bradlee
Current status:	continues as recreational and fellowship organization with gymnasium and meeting rooms; YMCU would like to renovate and expand
Historic rating:	Category II, listed in National Register of Historic Places.



Hayden Building
681-683 Washington Street

Style:	Romanesque with characteristically Richardsonian features
Architect:	H.H. Richardson, eminent architect, one of his few commercial buildings
Current status:	
Historic rating:	Designated Boston Landmark; Category II, listed in National Register of Historic Places.

China Trade Center
(Boylston Building)
2-22 Boylston Street
Built 1887

Style:	19th century commercial structure with Renaissance and Romanesque detailing, Nova Scotia sandstone
Architect:	Carl Fehmer
Current status:	renovated for the China Trade Center shops and food court with 6-story atrium
Historic rating:	Designated Boston Landmark; Category II, listed in National Register of Historic Places.

RAYMOND L. FLYNN
MAYOR

BRUCE P. ROSSLEY
COMMISSIONER

OFFICE OF THE ARTS AND HUMANITIES

BOSTON ART COMMISSION
Boston City Hall — Room 720
Boston, Massachusetts 02201
617-725-3245

In September, 1985, Larry Murray of ARTS/Boston, Libby Shufro of the Massachusetts Cultural Alliance and Bruce Rossley, now Boston's Commissioner in the Office of the Arts and Humanities, founded the Performing Arts Developmental Task Force. The mission of the task force was to gain information and recommendations from Boston's performing arts community concerning performing space needs.

A Board of nine representatives from the performing arts community was formed. Attached is a list of those board members. The board set up a series of meetings with representatives from all of Boston's resident performing groups broken down into the three disciplines: theatre, dance and music. The results of these meetings were used to develop a proposal for solutions.

The proposal was then presented at an open meeting attended by 73 resident performing groups. This group refined the proposal and also created a sub-committee to address the specific and unique needs of the music community. The results of the findings from this sub-committee and the larger meeting comprised the recommendations itemized in the space study as it appears in the material submitted to the BRA draft book.

Cultural District Objectives

1) Add Housing
   - o Taking advantage of Boston Common amenity
   - o Coordinated with existing housing and neighborhoods

2) Create Center of Arts Activities

   a) With new cultural uses near existing major theaters
      - o Add several small and mid-sized performance spaces for Boston's drama, dance and music groups currently without permanent space
      - o Add visual arts exhibit space, art galleries, and more arts-oriented retail
      - o Add more restaurants, cabarets, and other compatible day and evening activities

   b) With a non-profit administrative entity coordinating maintenance, theater operations, public safety, and promotion

   c) With a pedestrian network of active and colorful streets, walkways, and gathering spaces during both day and evening

   d) With a coordinated architectural design theme which enhances historic buildings

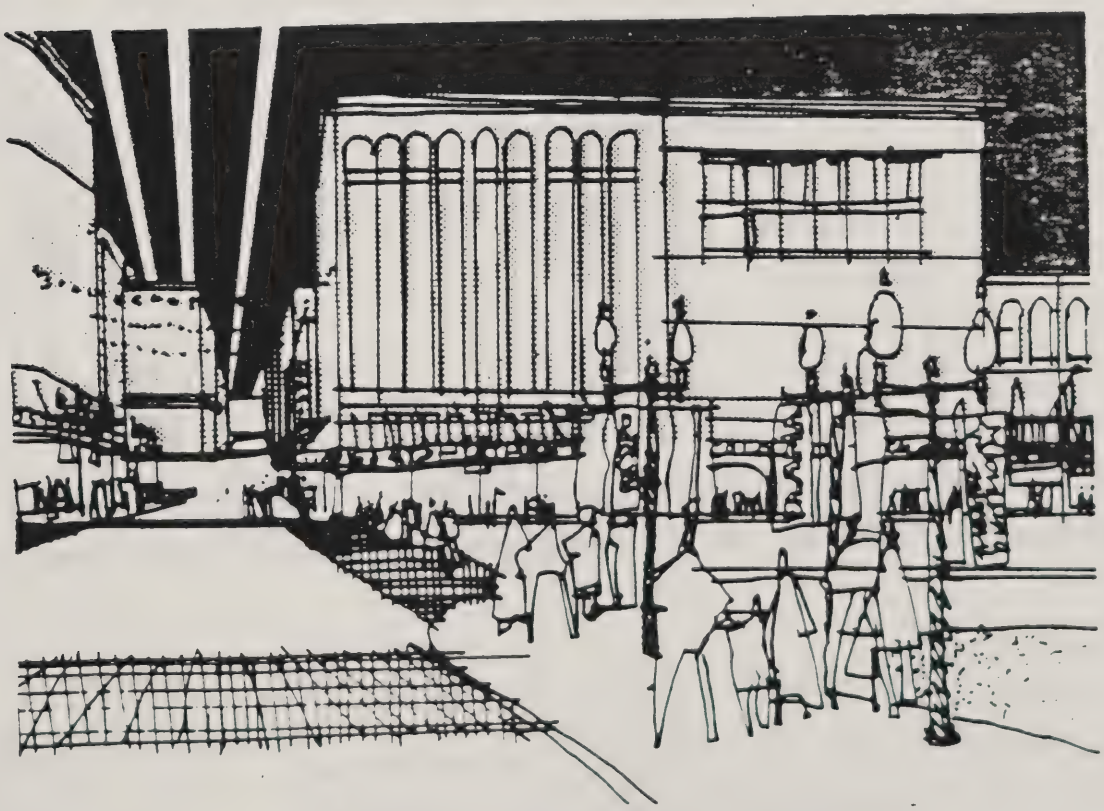
   e) With a coordinated transportation plan which emphasizes public transportation and traffic access away from adjacent neighborhoods

3) Connect to and Protect Adjacent Districts:

   a) Chinatown
   b) Bay Village
   c) Boston Common
   d) South Cove/Tufts/New England Medical Center
   e) Park Square
   f) Downtown Crossing/Financial District
   g) Essex Street/South Station Area

   and other cultural centers city-wide.

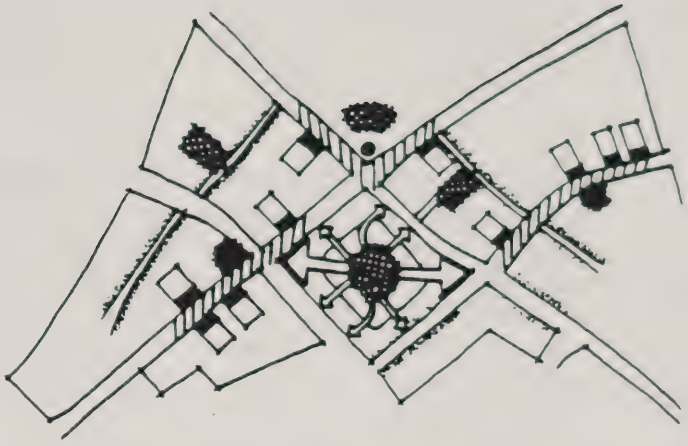
BOYLSTON STREET AT THE LIBERTY TREE CORNER



TREMONT BOYLSTON STREET
INTERSECTION AT BOSTON COMMON

Cultural District Components

1. Main Streets with Major Theaters - "Great White Ways"
2. Small Streets with small and experimental theaters, cabarets, nightclubs - "off-Broadway"
3. Public Gathering Places - open and glass-covered public spaces
4. Connectors - major streets connecting adjacent districts
5. Central Focus - "Hinge Block"

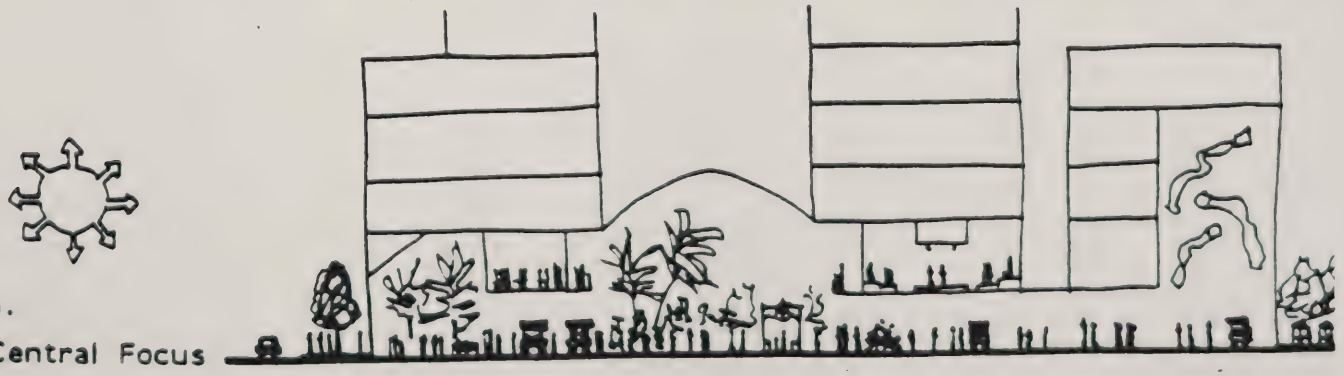


1. Main Streets

2. Small Streets

3. Public spaces

4. Connectors

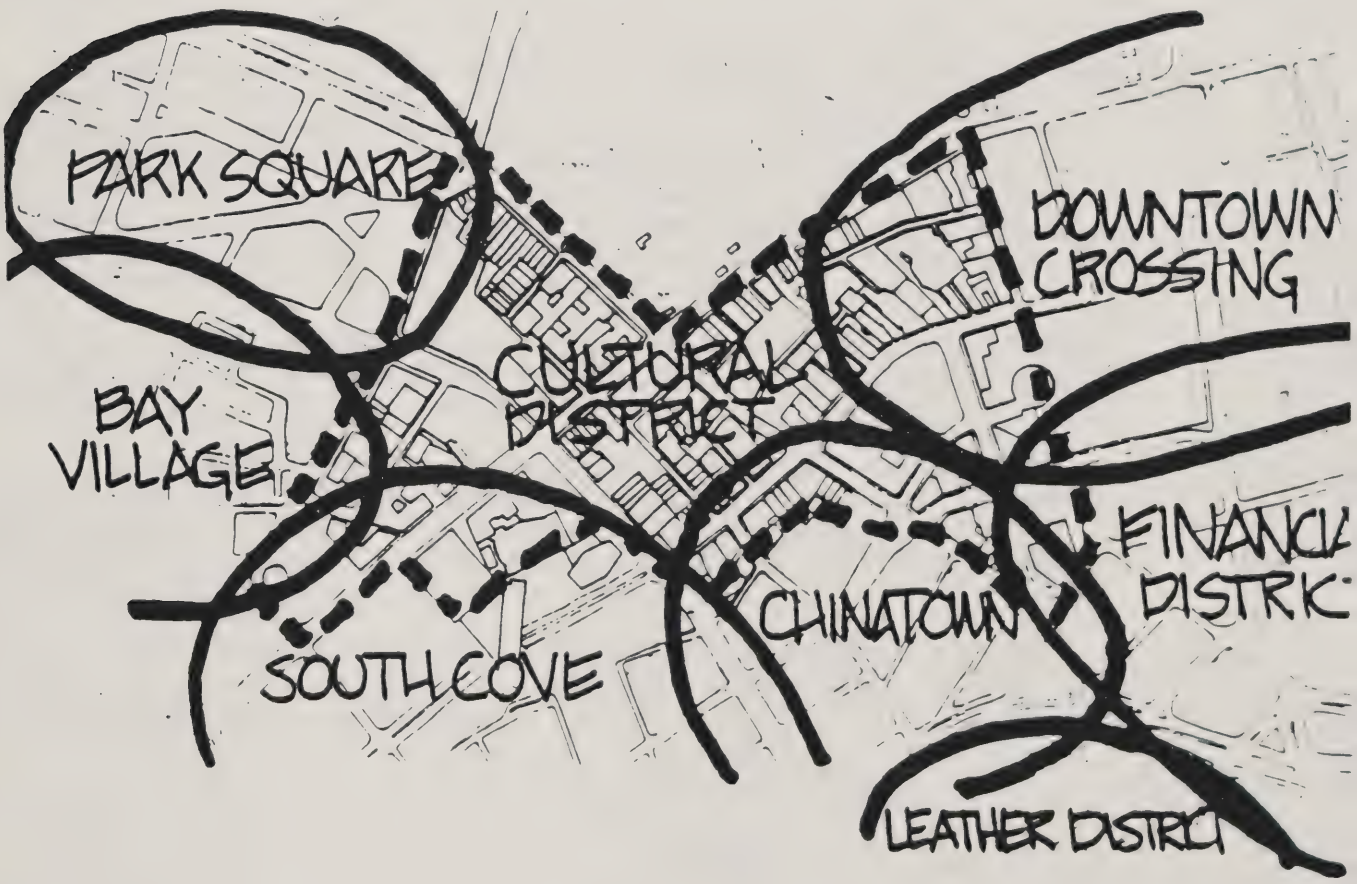


5. Central Focus

Cultural District
Immediate Context

The Theater District provides an excellent location for a Downtown Cultural District. In addition to housing many existing theaters and available sites within the area, it is positioned between the central business district and Commercial Back Bay. The adjacent of Park Square, Chinatown, and Downtown Crossing provides complementary shopping, restaurant, and hotel uses. Tufts/New England Medical Center is also on the edge of the Cultural District. The proximity of the Boston Common, Bay Village, and the Chinatown/South Cove neighborhood will require special environmental considerations and suggest the desirability to integrate housing into the Cultural District Plan.

In addition to being within walking distance of large populations of city workers and residents, the Cultural District area is serviced by the Green and Orange MBTA Lines. Several Red Line stations are within two blocks, as is the South Station Transportation Center and highway access from the Southeast Expressway/Central Artery and the Massachusetts Turnpike.



James L. Sullivan
President

Greater Boston
Chamber of Commerce
125 High Street
Boston, MA 02110
Tel: 426-1250

December 5, 1986

National Endowment for the Arts
Design Arts Program

The Greater Boston Chamber of Commerce has established a Committee on the Theatrical District to support and encourage the performing arts in the City of Boston. For many years Boston has been recognized as a center for culture and the arts. But this attempt to establish a cultural district is designed to demonstrate how a focus on the performing arts in an established district can help to revive an area of decline within a city.

Your agency has before it a request for funding that would facilitate development of plans for a Downtown Cultural District in the City of Boston.

I am asking you to consider this request in a favorable light as it will allow Boston to better serve its talented and hardworking artistic community. A thriving Cultural District would benefit the city's tourism, employment and retail development efforts as well.

I understand that there is intense competition for funds. Be assured that, if awarded, this money will be used as efficiently as possible.

Sincerely,

JLS:sl

IX. Budget breakdown of summary of estimated costs

A. Direct costs

1. Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount $
Commissioner/Director	3	$50,000	1/50	3,000
Professional Planner/ Administrators	4	$32,000	1/6	21,333
Landscape Architects/ Urban Designers	3	$32,000	1/18	5,333
Graphic Artists	2	$30,000	1/20	3,000

Total salaries and wages	$32,666
Add fringe benefits	$ 8,150
Total salaries and wages including fringe benefits	$40,816

2. Supplies and materials (list each major type separately)

	Amount $
Promotion and Mailing	3,000
Drawing Supplies	500
Incidentals	500
Booklet (2,000 copies)	8,500
Total supplies and materials	$12,500

3. Travel

Transportation of personnel

No. of travelers	from	to	Amount $
Up to 18	Points in New England	Boston	1,500

Total transportation of personnel $ 1,500

Subsistence

No. of travelers	No. of days	Daily rate	$

Total subsistence $

Total travel $ 1,500

IX. Budget breakdown of summary of estimated costs (continued)

4. Permanent equipment

	Amount $
Total permanent equipment	$

5. Fees for services and other expenses (list each item separately)

	Amount $
$1,000 fee for each of 15 Participants (artists/designers)	15,000
$1,000 fee for each of 3 Commentators	3,000
Design Session Advisor	4,000
18 Participants/Commentators food & lodging 2 days & 1 night	3,240
Food for staff & refreshments for 2 public sessions	760
Total fees and other	$ 26,000

B. Indirect costs

Rate established by attached rate negotiation agreement with National Endowment for the Arts or another Federal agency

Rate 16.5% Base $ 96,750 — Amount $ 16,000

X. Contributions, grants, and revenues (for this project)

A. Contributions

1. Cash

	Amount $

2. In-kind contributions (list each major item)

Total contributions	$

B. Grants (do not list anticipated grant from the Arts Endowment)

	$
Total grants	$

C. Revenues

	$
Total revenues	$
Total contributions, grants, and revenues for this project	$

XI. State Arts Agency notification

The National Endowment for the Arts urges you to inform your State Arts Agency of the fact that you are submitting this application.

Have you done so? X yes _____ no

XII. Certification

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

Authorizing official(s)

Signature X _____ Date signed 12-16-86
Name (print or type) Bruce Rossley
Title (print or type) Commissioner Office of Arts and Humanities
Telephone (area code) (617) 725-3245

Signature X _____ Date signed 12-
Name (print or type) Stephen Coyle
Title (print or type) Director Boston Redevelopment Authority
Telephone (area code) (617) 722-4300

Project director

Signature X Barbara L Barros Date signed 12/10/86
Name (print or type) Mary Shannon/Barbara Barros
Title (print or type) Executive Secretary Boston Art Commission/Cultural
Telephone (area code) District Project Director
(617) 725-3851/722-4300

*Payee (to whom grant payments will be sent if other than authorizing official)

Signature X _____ Date signed 12/10/86
Name (print or type) Joseph Noonan
Title (print or type) Assistant Director for Management and Budget
Telephone (area code) (617) 722-4300

*If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively, and programmatically responsible for all aspects of the grant and that all reports must be submitted through the grantee.

BE SURE TO DOUBLE CHECK THE "HOW TO APPLY" SECTION ON PAGE 15 AND THE SPECIAL APPLICATION REQUIREMENTS FOR YOUR CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:
The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

Assurance of Compliance with National Endowment for the Arts Regulations under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, the Age Discrimination Act of 1975, and Title IX of the Education Amendments of 1972.

Office of Arts and Humanities/
Boston Redevelopment Authority (hereafter called the "Applicant")

Hereby Agrees that it will comply with Title VI of the Civil Rights Act of 1964 (42 U.S.C. 2000d et seq.), Section 504 of the Rehabilitation Act of 1973 (29 U.S.C. 794), Age Discrimination Act of 1975 (42 U.S.C. 6101 et seq.), and, where applicable, Title IX of the Education Amendments of 1972 (20 U.S.C. 1681 et seq.) and all regulations of the National Endowment for the Arts issued pursuant to these statutes. Title VI, Section 504, Age Discrimination Act, and Title IX prohibit discrimination on the basis of race, color, national origin, handicap, age, or sex in any program or activity receiving Endowment support. The Applicant **Hereby Gives Assurance** that it immediately will take any measures necessary to comply.

This assurance shall obligate the Applicant for the period during which the Federal financial assistance is extended. There are two exceptions. If any personal property is acquired with Endowment assistance, this assurance shall obligate the Applicant for the period during which it retains ownership or possession of that property. If any real property or structure is improved with Endowment support, this assurance shall obligate the Applicant or any transferee for as long as the property or structure is used for the grant or similar purposes.

This assurance is given in connection with any and all financial assistance from the Endowment after the date this form is signed. This includes payments after such date for financial assistance approved before such date. The Applicant recognizes and agrees that any such assistance will be extended in reliance on the representations and agreements made in this assurance, and the United States shall have the right to seek judicial enforcement of this assurance. This assurance is binding on the Applicant, its successors, transferees, and assignees, and on the authorized official whose signature appears below.

Office of Arts and Humanities

Applicant

Boston Redevelopment Authority

Applicant's mailing address

c/o Office of Arts and Humanities

Boston City Hall, Boston, MA 02201

By President, Chairman of the Board, or comparable authorized official

Dated

Cultural District
Public Space Design Session

Design Advancement
Grant Application to the National Endowment for the Arts
Design Arts Program

Supplemental Materials

Contents

1) Project Description

2) Cultural District Plan Materials

3) Cultural District Inventory Maps

4) Historic Building Survey

5) Letters of Support

6) Staff Resumes

7) Candidates for Design Session Advisor

Cultural District Objectives

1) Add Housing
   - o Taking advantage of Boston Common amenity
   - o Coordinated with existing housing and neighborhoods

2) Create Center of Arts Activities

   a) With new cultural uses near existing major theaters
      - o Add several small and mid-sized performance spaces for Boston's drama, dance and music groups currently without permanent space
      - o Add visual arts exhibit space, art galleries, and more arts-oriented retail
      - o Add more restaurants, cabarets, and other compatible day and evening activities

   b) With a non-profit administrative entity coordinating maintenance, theater operations, public safety, and promotion

   c) With a pedestrian network of active and colorful streets, walkways, and gathering spaces during both day and evening

   d) With a coordinated architectural design theme which enhances historic buildings

   e) With a coordinated transportation plan which emphasizes public transportation and traffic access away from adjacent neighborhoods

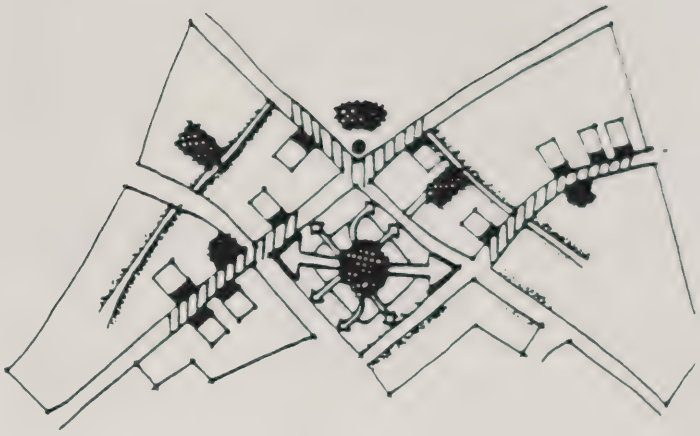
3) Connect to and Protect Adjacent Districts:

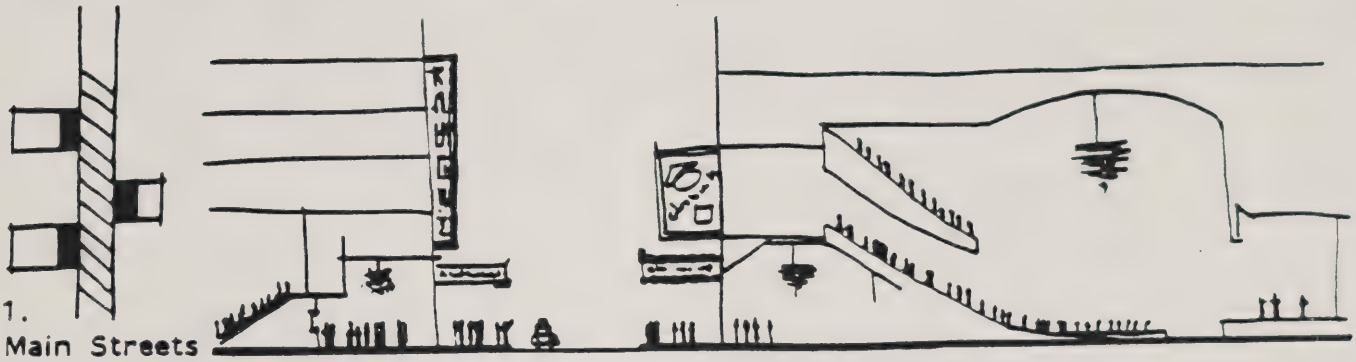
   a) Chinatown
   b) Bay Village
   c) Boston Common
   d) South Cove/Tufts/New England Medical Center
   e) Park Square
   f) Downtown Crossing/Financial District
   g) Essex Street/South Station Area

   and other cultural centers city-wide.

Cultural District Components

1. Main Streets with Major Theaters - "Great White Ways"
2. Small Streets with small and experimental theaters, cabarets, nightclubs - "off-Broadway"
3. Public Gathering Places - open and glass-covered public spaces
4. Connectors - major streets connecting adjacent districts
5. Central Focus - "Hinge Block"





1. Main Streets

2. Small Streets

3. Public spaces

4. Connectors

5. Central Focus

CULTURAL DISTRICT

Estimated Breakdown of Footage for Support Facilities - October 1986

	Square Feet
Cultural District Administrative Offices: Altogether, same floor or adjacent	20,000
Arts Services Organizations (12) 1,666.66/organization, same building	20,000
Shared Office Space for Arts Groups (20) 1,000 square feet approximately 5 groups per office, same block	20,000
Rehearsal space (14) 10 - 35' x 40' 2 - 50' x 50' 2 - 22' x 22.5'	20,000
Shop/Storage (5) Shop (must have min. 40' ceiling) 3 - 50' x 50' = 15,000 square feet Storage (must have min. 40' ceiling) 2 - 50 x 50 = 5,000 square feet (For exclusive central storage for Center's technical equipment)	20,000

100,000 sq.ft. of storage must be found but can be located outside District

Estimated Rental Costs derived from Current Rents for 1986

Cultural District Administrative Offices - Entirely subsidized

Art Services Organizations - $15/square feet

Shared Office Space for Arts Groups - $4/square feet (unimproved)

Rehearsal Space - Groups: $8-$10/hour, Center: entirely subsidized

Shop - $75/day/$450/week
Storage - Groups: $100/week $300/month, Centers: entirely subsidized

Non-Union House costs for theatre rental depending upon size (includes space and services)

Dance	$1,000-$3,000/week
Theater	$ 500-$3,500/week
Music	$ 500-$2,500/week

DTP1/E/122386/1

Cultural District

Introduction

Boston is one of very few cities which has a concentration of theaters in one district. The goal of the Cultural District Plan is to use this set of active and empty theaters as the basis of a performing and visual arts center to serve Boston and all of New England.

THEATER NETWORK

Letters of Support

RECEIVED

DEC 09 1986

December 5, 1986

Ms. Mary O. Shannon
Executive Secretary
Boston Art Commission
Boston City Hall/Room 805
Boston, Massachusetts 02201

Dear Ms. Shannon:

In accordance with our telephone conversation today, I write to you on behalf of Saunders & Associates and The Boston Park Plaza Hotel to lend support to your design program for the Cultural District.

As you know, for years we have been interested in additional lighting and new walkways both in Statler Park and in and about Park Plaza. It would be of great interest to us to see a design concept approved by The BRA and The Department of Arts and Humanities.

As soon as you have a definite date for Spring of 1988, we will arrange to reserve 10 rooms at a discounted rate for you. When more details are available, we can plan the food arrangements through the hotel's sales department and will try to make every effort to assist you in your budget. However, due to a busy season for the Hotel, you must reserve the rooms as soon as possible.

Please do not hesitate to contact me should you require further assistance.

Very truly yours,

Joanna M. Fairchild

Joanna M. Fairchild
Vice President, Special Projects

JMF/jbb

SAUNDERS & ASSOCIATES
INVESTMENT REAL ESTATE SINCE 1898
20 Park Plaza Boston MA 02116 U.S.A. 617 426-4000 Telex 940239

THE CHARLES PLAYHOUSE

74-78 WARRENTON STREET, BOSTON, MASS. 02116
BUSINESS OFFICE: (617) 542-8158

To Whom It May Concern:

We support the request for funds submitted to the Design Arts Program by Boston's Office of the Arts and Humanities. It is evident that Boston stands to lose its reputation as a cultural mecca as the city's rapid growth displaces artists of all types from affordable working and living space. The performing arts in particular are enduring a critical space shortage that is affecting their ability to continue contributing to Boston's high quality of life.

In addition to providing the space performing arts groups need, the proposed Downtown Cultural District would indeed be seen as the Faneuil Hall Marketplace for the arts: a distinct and dynamic center of activity that will boost the city's economy. You are stronly urged to fund the planning process for this unique area of Boston.

As an indication of our own support we have agreed to consider the use of The Charles Playhouse as a site for the workshop proposed by the Office of the Arts and Humanities, which would facilitate the exchange of ideas of the design of a public space system which is appropriately artistic and theatrical while being identifiably Bostonian in character.

Very Truly Yours,

Frank Sugrue
President, The Charles Playhouse

THE COMMONWEALTH OF MASSACHUSETTS COUNCIL ON THE

arts and humanities

30 BOYLSTON STREET 10TH FLOOR BOSTON, MA 02116 617-727-3668

8 December 1986

Adele Chatfield-Taylor
Director
Design Arts Program
National Endowment for the Arts
1100 Pennsylvania Avenue
Washington, D.C. 20506

Dear Adele:

I am writing to express my enthusiastic support for the application from the city of Boston's Office for the Arts and Humanities to sponsor a charrette workshop. The purpose of this competition would be to identify design solutions for the cultural district in Boston. That the city is interested in implementing these changes reflects the high priority which Boston places on strengthening cultural life in the city, as well as ensuring the highest design quality for the district.

The city of Boston is among the first in the nation to designate a cultural district. This local workshop would provide critical support for the efforts of the city of Boston and the Commonwealth to maintain and strengthen its commitment to creating and revitalizing our cultural district as a vibrant core.

I strongly urge the NEA to support this proposal from the Boston Office of the Arts and Humanities.

Sincerely,

Anne Hawley
Executive Director

AH:mlm

cc: Bruce Rossley

Nicholas T. Zervas, Chairman
Anne Hawley, Executive Director

THE PUBLICK THEATRE INC.
The Publick Theatre, Inc.
52 Joy Street
Boston, MA 02114
(617) 720-1007

December 8, 1986

TO: The National Endowment for the Arts & Humanities

Design Arts Program

RE: Application of the Boston Office of the Arts & Humanities

Dear Sirs:

On behalf of the Boston Resident Theatre Alliance I am writing this letter to voice support for the request by Boston's Office of the Arts & Humanities that will allow planning of the city's proposed downtown cultural district. Over the past few years, the space issue in the performing arts has become a paramount importance.

The development boom in the Greater Boston area is well documented. Because of this boom Boston now faces a shortage of performance, rehearsal, and office space for the performing arts which is having a negative impact on the cultural life of the city. The Boston OAH has attempted to answer that problem with the proposed downtown cultural district.

In addition to the impact that new performance spaces would have for Boston resident performing arts groups, the downtown cultural district would be a significant asset to the economy of adjacent areas and will enrich the neighborhoods surrounding the proposed area. This model has been documented to work in such projects as Spirit Square in Charlotte, NC: and the Yerba Buena Center in San Francisco.

By granting this request, you will make possible an extensive effort to redesign a section of the city of Boston. This design project will change the face of downtown Boston even more than the city's recent development boom has done. The city's cultural needs must be intergrated into present development activities before it is too late.

YOUR SUPPORT IS BADLY NEEDED.

Your Truly,

Spiro Veloudos
Artistic Director
The Publick Theatre, Inc.
for The Boston Resident Theatre Alliance

GREATER
BOSTON
CONVENTION & VISITORS BUREAU

Prudential Plaza Box 490
Boston, MA 02199 (617) 536-4100
Telex 506436 1-800-858-0200

December 8, 1986

National Endowment of the Arts
Design Arts Program
Washington, D.C.

Dear Sir:

We are writing in support of the City of Boston Office of the Arts and Humanities application for a Design Advancement Grant for the proposed Downtown Cultural District.

Massachusetts in unique in the Northeast for its diverse arts community. The proposed Downtown Cultural District for Boston will play a large part in ensuring the stability and continued growth of the arts in our state. Massachusetts arts are a major reason new residents and tourists come here, and one of the reasons our older residents remain. The lively arts in Boston attract audiences from all over the state and New England, and any threat to their existence must be corrected.

Your support will guarantee a viable arts community in Massachusetts and Boston.

Sincerely,

Larry Meehan
Director of Tourism

LM/mp

ablished 1976
ors
Hon Lawrence S DiCara Esq
esident
na M Fairchild Vice President
rence Murray Vice President
n Moy Secretary
ne F Muller Treasurer

ctors
n S Berman Esq
Arthur A Brown
mas C Carey Esq
sta Cocoris
am P Condo
F Connors
ert Ford
les P McEntee
y W Morgan
ard Louis Pilla

tees Emeritus
am Morris Hunt
ry Sears Lodge
t Norton
Hon Kevin H White

sory Board
yn V Auerbach
k Avruch
ntinos Beldekas
n Bruce C Bolling
J Boris
Hon William M Bulger
y Ellen Cabot
Cain
D Della Chiesa
lyn Connors
abeth G Cook
ames Coppersmith
y Lou Crane
ert E Cummings
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I A Faraca
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n W Fitzgerald
am T Fitzgerald
Hon Raymond L Flynn
mas L Goodgame
erome H Grossman
ert Jessup
ert T Kenney
mas A Kershaw
ia Loew
epn W MacDonald
abeth Mallinckrodt
old R Masterman
mus McManus
ert S Menrman
ene Merfeld
ert S Merowitz
hen M Mindich
son Nicholas Paleologos
hony Pangaro
man L Pellerin
Jack Sansolo
omarie E Sansone
ald L Saunders
vton
M Storey
Sugrue
nolas L Vinios
mour Yanoff

inistrator
y Ann Jasienowski

BOSTON THEATRE DISTRICT ASSOCIATION

December 5, 1986

National Endowment for the Arts
Design Arts Program

Dear Friends:

As President of the Boston Theater District Association, I write in support of the application by the Office of the Arts and Humanities of the City of Boston for a design advancement grant for the proposed Downtown Cultural District. The proposed workshop to gather ideas for the design of a public space system which is appropriately artistic and theatrical while being simultaneously Bostonian in character would be very beneficial to our membership.

For over a decade the Boston Theater District Association often spoke out alone. Until recently, City Government had not been responsive to the many needs of the cultural community which go far beyond the more visable aspects such as keeping our traditional houses lit. Alas, in 1986 many arts organizations in the City are best characterized as nomadic. Therefore, the proposed Downtown Cultural District provides an opportunity for city government to leverage its position of strength so that developers in the Downtown area will be given incentives to provide space for cultural organizations. In the months since it has been instituted, the Office of the Arts and Humanities has become a positive force, linking numerous interest groups in the City. The design advancement grant would be of great assistance in helping them be responsive to the concerns of many of our members and many others who are without spokesman.

If you have any questions whatsoever, please feel free to call me directly at my Boston office.

Sincerely,

Lawrence S. DiCara

LSD/jah
d-5-nea

100 Boylston Street, Suite 821, Boston, MA 02116 (617) 338-6643

the Artists Foundation

December 8, 1986

Design Arts Program
National Endowment for the Arts
Washington, D.C. 20506

To Whom It May Concern:

Re: Office of the Arts and Humanities, Boston

The Artists Foundation enthusiastically supports the proposal submitted to the NEA's Design Arts Program by Boston's Office of the Arts and Humanities.

Boston has undergone an extensive and rapid redevelopment, resulting in significant benefits for the city's cultural and arts programs, but ironically forcing the displacement of many visual and performing artists from supportive and affordable living, work and presentation environments.

Like many other Massachusetts arts organizations, the Artists Foundation is actively involved in efforts to redress this situation. These efforts have culminated primarily in the planning of the Downtown Cultural District, a project spearheaded by the Office of the Arts and Humanities and involving the revitalization of the formerly dormant theater district to include performance spaces, art galleries and artists' studios.

In 1987 the Artists Foundation itself will open a gallery and performance space at CityPlace in the heart of the Cultural District and provide new and expanded opportunities for presentation of the work of Massachusetts artists. The Foundation is therefore extremely supportive of this proposal to the National Endowment for the Arts for funding of a design workshop and is interested in hosting a portion of the workshop at CityPlace. We will also consider scheduling in our new premises an exhibition of the boards generated in connection with the workshop.

I hope that you will give serious consideration to the proposal of the Office of the Arts and Humanities.

Yours sincerely,

Ron Rothman
Executive Director

The Artists Foundation, Inc. 110 Broad Street, Boston Massachusetts 02110 Telephone (617) 482-8100

JOHN JOSEPH MOAKLEY
9TH DISTRICT, MASSACHUSETTS

DEPUTY WHIP

COMMITTEE ON RULES

SUBCOMMITTEE ON
RULES OF THE HOUSE

CHAIRMAN

Congress of the United States
House of Representatives
Washington, DC 20515

JOHN W. MCCORMACK
POST OFFICE AND COURTHOUSE
BOSTON, MA 02109
(617) 223-2931

4 COURT STREET
TAUNTON, MA 02780
(617) 824-6678

December 8, 1986

Design Arts Program
National Endowment for the Arts
Washington, D.C.

Dear Director,

In an attempt to develop a more cohesive cultural policy for the City of Boston, the Office of the Arts and Humanities has proposed a Downtown Cultural District. This plan has my complete support and I strongly urge you to provide funding to this proposal.

The performing arts contribute to the vitality and quality of life in Boston. Boston now faces a shortage of performance, rehearsal and office space for the performing arts which is having a negative impact on the quality of the cultural life of this great city. The performing arts provide employment to a large number of Boston residents and are labor intensive. Money generated by the performing arts usually remains in Boston.

Working space for the city's performing artists is currently scarce. The OAH's proposal would allow development of collaborative space that could be shared by performing groups for performances, rehearsals and offices. This would be an ideal solution to the limited space available in a city like Boston. Performing arts facilities have enriched the neighborhoods in the areas in which they are located. Examples of this are the Lincoln Center in New York City, and the Yerba Buena Center in San Francisco.

In conclusion, a thriving Cultural District would be of significant benefit to tourism, employment and local retailers. I ask that you give this proposal serious consideration.

Sincerely,

Joe Moakley

John Joseph Moakley
Member of Congress

December 8, 1986

Design Advancement Program
The National Endowment for the Arts
1100 Pennsylvania Avenue
Washington, DC 20506

To Whom It May Concern:

The concept of a cultural district has been percolating in Boston since the idea emerged at a conference sponsored by the Masssachusetts Cultural Alliance in the fall of 1984. At that conference representatives nationwide gathered and shared the experience and models of cultural district development. Given the enthusiastic response, the idea was followed up by a session sponsored by the Boston Resident Theater District Alliance in the spring of 1985.

Since then, under the leadership of the newly-created Office of the Arts and Humanities and with the support of the Boston Chamber of Commerce, the cultural community has significantly organized in support of the development of a downtown cultural district in Boston.

After a year-long planning process, an ad-hoc Performing Arts Developmental Task Force submitted a proposal to the Boston Redevelopment Authority (BRA). The BRA accepted the plan and refined it by incorporating with its recommendation the specific needs and opportunities of the area.

With development interests lined up to get involved in the cultural district, the challenge is to creatively and effectively dovetail the pieces, in terms of architecture, urban design, open spaces, and pedestrian uses. The Design Advancement Grant would provide funds for a workshop to gather ideas for the design of a public space system which is appropriately artistic and theatrical while being identifiably Bostonian in character.

This project could be one of the largest of its kind in the nation, and very likely a model for cultural development projects in the next decade the way that Faneuil Hall Marketplace was for urban retail center development in the 1970's.

With a membership of over 250 cultural organizations, the Massachusetts Cultural Alliance actively supports the development and implementation of the proposed Downtown Cultural District. We urge you to lend your support by granting the Office of Arts and Humanities' request for the Design Advancement Grant.

Sincerely,

Libbie Shufro
Executive Director

THOMAS W. MORRIS & COMPANY INC.
51 GLEN ROAD
WELLESLEY HILLS, MASSACHUSETTS 02181
TELEPHONE (617) 239-1341

December 6, 1986

Mr. Frank Hodsell
Chairman
National Endowment for the Arts
Washington, D.C.

Dear Frank:

This letter is to support the Boston Office of the Arts and Humanities application for a Design Advancement Grant for the proposed Downtown Cultural District.

Development pressures and other factors have left Boston's performing artists with a shortage of space in which to perform and rehearse, and to administer their organizations and outreach efforts to Boston's neighborhoods. The Downtown Cultural District is a plan which will address these problems in concrete terms. The plan is being developed by the Office of the Arts and Humanities and the Boston Redevelopment Authority.

Most importantly, the Opera Company of Boston will find itself in the center of the Cultural District. The Opera House is a marvelous old building which houses one of the world's preeminent opera companies. There have been many recent changes in the Opera Company of Boston and recently a new team of business and community leaders have been formed into a new Office of the President in order to plan, guide and implement a program for organization and financial stability for the Company. It is my pleasure to assist that new Committee. We are hard at work on plans that will achieve the goal of providing this community with a stable institution of a quality commensurate with its fine artistic reputation.

Central in these plans is the development of the area and ultimate renovation of the Opera House. The Cultural District is an important part in this plan and as such we heartily endorse the Grant application to Boston's Office of the Arts and Humanities.

With kind personal regards.

Yours sincerely,

Thomas W. Morris
President

TWM/jes

ARTS BOSTON

OFFICERS
James F. Connors, *President*
William McMorrow, *Immediate Past President*
John Calkins, *Vice President*
Harold I. Turin, *Vice President*
Dr. Sandra O. Moose, *Treasurer*
Marge Roedig, *Secretary*

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Producing Director
Huntington Theatre Company

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Plimoth Plantation

James F. Connors
James F. Connors & Associates

Robert Cumings
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Steven C. Horowitz, Esq.
General Counsel
Hill and Barlow

Katharine D. Kane
President
Katharine D. Kane, Inc

William McMorrow
Vice President
The Gillette Company

Dr. Sandra O. Moose
Vice President
The Boston Consulting Group

Lawrence Murray
Executive Director
ARTS/BOSTON

Ronald Ritchell
Director
Lyric Stage Company

Marge Roedig
General Manager
The Shubert Theatre

Judee Shupe
Manager
anelon Associates

Charles E. Tarbox
eneral Director of Advertising
John Hancock
utual Life Insurance Company

Harold I. Turin
Executive Vice President
Ingalls Associates, Inc

December 8, 1986

Design Arts Program
National Endowment for the Arts
Washington, D.C.

Dear Staff and Panel:

This letter is to support the request for a design advancement grant from the City of Boston. With the Downtown Cultural District plan coming closer to reality, this grant would enable the design aspects to receive appropriate attention.

Boston is well known as a cultural center; what is less well known is that dozens of the City's small and mid-sized groups are currently homeless. Recently the Office of the Arts and Humanities has begun comprehensive planning to alleviate this problem.

Thus your support of their request will be an important step towards making the Downtown Cultural District a reality. Please let me know if I can be of further help.

Sincerely,

Lawrence Murray
Executive Director

LM:rk

JOHN KERRY
MASSACHUSETTS

United States Senate

WASHINGTON, DC 20510

Massachusetts Transportation Building
Ten Park Plaza - Suite 3220
Boston, Massachusetts 02116-3969
(617) 565-8519
December 9, 1986

National Endowment for the Arts
Design Arts Program
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

To Whom It May Concern:

I am writing in support of the Design Advancement Grant proposal submitted by the Boston Office of the Arts and Humanities. I believe the funding of this proposal is a critical factor in the development of the downtown cultural district.

A new cultural district in Boston is strongly needed at this time due to a shortage of performance, rehearsal and office space. This shortage has a strong negative impact on the cultural and economic life of the city. The performing and visual arts is a vital contributor to the Boston economy and is an attraction for tourists. A downtown cultural district will be a significant asset to the economy of China-town and the adjacent area in relation to restaurants and other commer-cial enterprises. The performing arts provide employment to a large number of Boston residents and are labor intensive. Money generated by the performing arts tends to remain in Boston.

A cultural district will enhance the life, neighborhoods and economy of the City of Boston. Funding of this proposal will be an important step in creating this district. I urge you to approve the Boston Office of the Arts and Humanties' grant request.

Sincerely,

John F. Kerry
United States Senator

JFK:tac

EDWARD J. MARKEY
7TH DISTRICT, MASSACHUSETTS

COMMITTEES

INTERIOR AND INSULAR AFFAIRS

ENERGY AND COMMERCE

CHAIRMAN
SUBCOMMITTEE ON ENERGY CONSERVATION AND POWER
COMMISSION ON SECURITY AND COOPERATION IN EUROPE

2133 RAYBURN HOUSE OFFICE BUILDING
WASHINGTON, DC 20515
(202) 225-2836

DISTRICT OFFICE
[illegible] JOHN F. KENNEDY BUILDING
BOSTON, MA 02203
(617) 223-2781

Congress of the United States
House of Representatives
Washington, DC 20515

8 December 1986

Chairman Francis M. Hodsoll
National Endowment for the Arts
1100 Pennsylvania Avenue, NW
Washington D.C. 20506

Dear Mr. Hodsoll:

I am asking you to support an exciting opportunity for the City of Boston and the State of Massachusetts -- planning of a Downtown Cultural District for the city.

Creation of this district would inject new life into Boston's ailing Theatre Distict and solve the critical space shortage faced by its lively and tenacious performing arts community. Existing theatres are not suitable for the city's resident performing groups to utilize.

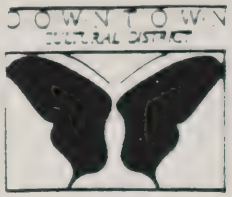
The Mayor of Boston took the first step toward ensuring Boston's cultural future by creating a city arts department. The Locals Test Program of the NEA took the second step in funding the office for the next three years. I am asking you to take the third step of providing the means for implementing the new office's first major project.

Best wishes,

Sincerely,

EDWARD J. MARKEY
Member of Congress

EJM/sg



Staff Resumes

RAYMOND L. FLYNN
MAYOR

BRUCE P. ROSSLEY
COMMISSIONER

OFFICE OF THE ARTS AND HUMANITIES

BOSTON ART COMMISSION
Boston City Hall — Room 720
Boston, Massachusetts 02201
617-725-3245

BRUCE P. ROSSLEY

EXPERIENCE

1986	COMMISSIONER, Office of the Arts and Humanities, City of Boston, MA.
1984-86	ARTS ADMINISTRATOR, Mayor's Office of Business and Cultural Development, City of Boston, MA.
1977-84	MARKETING MANAGER, Royal Label Company, Boston, MA.
1976-78	STATE REPRESENTATIVE, State of New Hampshire

ARTS BACKGROUND

FOUNDER, Metro Area Theatre Arts Group, Boston, MA.
FOUNDER, Theatre-by-the-Sea, Portsmouth, NH.
PRODUCTION STAFF, Hampton Playhouse, Hampton, NH.
PRODUCTION STAFF, Southern California Community Theatres.

PROFESSIONAL MEMBERSHIPS AND DIRECTORSHIPS

BOARD MEMBER, U.S. Urban Arts Federation.
MEMBER, National Assembly of Local Arts Agencies.
DIRECTOR, Opera Company of Boston.
DIRECTOR, Lyric Stage, Boston, MA.
DIRECTOR, Metropolitan Symphony Orchestra, Boston, MA.
DIRECTOR, Art Institute of Boston.
DIRECTOR, Strand Theatre Performing Arts Center, Boston, MA.
DIRECTOR, National Dance Institute of New England.

EDUCATION

1969	M.B.A., California College of Commerce/Long Beach
1967	B.A. in Political Science, California College of Commerce/Long Beach

RESUME OF

Mary O. Shannon
Executive Secretary
City of Boston Art Commission
Office of the Arts and Humanities
Boston City Hall
Boston, MA., 02201
(617) 725-3245

Education: Rosary College, River Forest, Illinois,
Bachelor of Arts, English Literature, 1958

Experience:

1978-Present: Executive Secretary, Boston Art Commission. Staff person to City agency responsible for approval, acquisition, custody and interpretation of all City owned art.

1984-Present: Staff Assistant to Browne Fund Committee. Staff person to Advisory Committee for major City trust fund established for beautification of public spaces and creation of new public art in City.

1977-1978: Intern/Consultant to Massachusetts Bay Transportation Authority. Worked in Community Affairs and Marketing Division and on design development for informational signage system.

Professional Experience:

1979: Harvard University Graduate School of Design, Continuing Education Division, Course in Public Art.

1985, 1986: Juror, WBZ Fund for the Arts.

1986: Juror, Arts in Transit, The Southwest Corridor.

Community Service:

1984 - Present: President, Boston Community Music Center.

1986 - Present: Board of Directors, The Bostonian Society.

Barbara L. Barros
Urban Designer-City Planner

10 Free Street • Hingham, Mass. 02043 • (617) 740-1055

EXPERIENCE

Urban Designer, Boston Redevelopment Authority
Boston, Mass. 5/83–Present.
Projects: Boston Tomorrow, Issues for Development
Downtown Development Guidelines Project
and Special Studies
Downtown Urban Design Study
Fort Point Channel Area District Design
Harborpark Plan and Design Guidelines
Dudley Station, Roxbury Revitalization

Urban Designer, Stull Associates, Boston, Mass. 1/82–1/83
Projects: Bird Island Flats Project, Massport, Logan Airport, Boston.
Century Freeway Corridor, Cal., Economic Dev. Strategy.

Researcher for book On Common Ground,
Townscape Institute, Cambridge, Mass. 1–6/80

Urban Designer/City Planner, City of Pittsfield Planning Board,
Pittsfield, Mass. 1/75–7/79.
Projects: Downtown Revitalization Planning; Zoning;
Project Supervisor—Historical Survey and Planning.

Planner, Franklin County Regional Planning Commission,
Greenfield, Mass., 73–74.

Site Planner, Gordon Ainsworth and Associates,
South Deerfield, Mass., 72–73.

EDUCATION

Harvard University Graduate School of Design, Cambridge, Mass.
Master of Landscape Architecture in Urban Design, 9/79–6/81.

University of Massachusetts, Amherst, Mass.
Bachelor of Science in Urban Design/City Planning, 71–72, 75.

Conway School of Landscape Design, Conway, Mass., 9/72–6/73.

Rhode Island School of Design, Providence, R.I., 9/68–6/69.

AREAS OF SPECIAL EXPERTISE

- Urban Revitalization Planning—all aspects.
- Project Initiation and Administration.
- Community Participation and Public Awareness.

References and Portfolio available upon request.

OFFICE OF THE ARTS AND HUMANITIES

BOSTON ART COMMISSION

Boston City Hall — Room 720
Boston, Massachusetts 02201
617-725-3245

RAYMOND L. FLYNN
MAYOR

BRUCE P. ROSSLEY
COMMISSIONER

CATHERINE ROYCE

Experience

CITY OF BOSTON, OFFICE OF THE ARTS AND HUMANITIES, Boston, Massachusetts, Performing Arts Administrator

Responsible for advocating for Boston performing artists and arts organizations. Activities include acting as liaison between Boston artists and city hall departments; contract negotiations; long-range performance facility planning; advocating for artists and arts organizations in the area of legislation, facilities and constituency awareness.

M. HARRIET MCCORMACK CENTER FOR THE ARTS AT THE STRAND THEATRE, Dorchester, Massachsuetts, Executive Director

Responsible for the administration of this non-profit 1400-seat theatre and community arts center in inner-city Boston. Activities include community outreach, audience and income development, grant solicitation and administration and overall management of the theatre itself. 1985-1986

NEW ENGLAND FOUNDATION FOR THE ARTS, Cambridge, Massachusetts, Evaluator

Involved travel around New England assessing dance companies which had applied to be included on the New England Touring Programs. Responsibilities included viewing companies and providing written evaluation. 1983-84, 1982-83, 1981-82, 1979-82

NEW ENGLAND FOUNDATION FOR THE ARTS, Cambridge, Massachusetts, Consultant

Dance Touring Program Coordinator: In-state representative for the National Endowment for the Arts dance program. Responsibilities included sponsor development and oversight; liaison among sponsors, dance companies, other New England Dance Touring Program Coordinators and the National Endowment; contract negotiations. 1987-79

CLEARING, Boston, Massachusetts, Manager, Performner

Responsible for administering the managerial details for this 5-member improvisational dance company with which I also performed. 1980-82

CONCERT DANCE COMPANY OF BOSTON, Watertown, Massachusetts, Publicist

Responsible for all press and public relations activities for this nationally known modern dance repertory company. 1980-81

MASSACHUSETTS CONTEMPORARY DANCE ASSOCIATION - DANCE/NEW ENGLAND '81, Boston, Massachusetts, and ARTICULTURE, INC. - DANCE/NEW ENGLAND '80 and '79, Cambridge, Massachusetts, Consultant

Provided assistance in program development, contract negotiations, fundraising and proposal writing; coordinated Selection Committee which determined which local and regional dance companies would appear on this six-week dance concert series. 1978-1981

ARTISTS FOUNDATION, Boston, Massachusetts, Lecturer

Led ten-week seminar in dance management and an additional three-hour workshop on grantsmanship as part of Taking Care of Business Program. 1978-79

ARTISTS FOUNDATION, Boston, Massachusetts, Assistant Program Coordinator

Pilot Long-Term Residency Project: Responsible for every aspect, from preparation to fulfillment of five-week dance residency with Merce Cunningham and Dance Company. Responsibilities included co-authoring the initial funding request to the National Endowment for the Arts; fundraising; sub-sponsor development and coordination; contract writing and negotiations; proposal writing; liaison between sub-sponsors and Company management; on-site residency coordination throughout the tour (acted in a liaison as well as supervisory capacity); coordinated completion of final report. 1976-78

ARTISTS FOUNDATION, Boston, Massachusetts, Acting Coordinator/Assistant Program Coordinator

Dance Touring Program: In-state representative for National Endowment for the Arts dance program. Served as acting coordinator during annual 4-6 month absence of coordinator and as her assistant upon return. Responsibilities included sponsor development and oversight; liaison among sponsors, dance ccompanies and the National Endowment; contract negotiations; maintenance of annual touring schedule both for national tours of visiting companies and local dancers and dance companies; dance consultant to the Foundation's Artists Fellowship and Artist-in-Residence Programs. 1976-78

WGBH EDUCATIONAL FOUNDATION, Boston, Massachusetts, Proposal Assistant/Production Secretary

Scarlet Letter Television Project: Worked with Producer/Director Rick Hauser on proposal phase of projected video serialization of Nathaniel Hawthorne's Scarlet

Letter. The aim of this phase was to produce a proposal to the National Endowment for the Humanities, requesting a major portion of the project's funding. Responsibilities included coordinating panel meetings, assisting in script revision, shooting schedule and budget preparations; coordination of production of the proposal itself. 1977.

Arts Related Activities

MCCORMACK CENTER FOR THE ARTS, Advisory Committee (1986-)
NORTH ATLANTIC BALLET COMPANY, Advisory Committee (1986-)
BOSTON RESIDENT THEATRE ALLIANCE, Board of Directors (ex-officio, 1986-)
IMPULSE DANCE COMPANY, Advisory Committee (1986-)
NATIONAL DANCE INSTITUTE/NEW ENGLAND, Advisory Committee (1984-)
YOUNG AUDIENCES OF MASSACHUSETTS, Program Committee (1985-)
CAMBRIDGE MULTI-CULTURAL ARTS CENTER, Panelist (1983-84)
PERFORMING ARTISTS ASSOCIATES, Dance Panelist (1982-85)
CAMBRIDGE RIVER FESTIVAL, Dance Panelist (1982)
MASSACHUSETTS CONTEMPORARY DANCE ASSOC., President (1977-79)
FIRST NIGHT 1979, Dance Panelist
CONCERT DANCE COMPANY OF BOSTON, Board of Directors (1978-79)

Homer Russell
3½ Wendell Street
Cambridge, Mass. 02138
617-576-3846 (home)
617-725-3850

EDUCATION

Harvard University	1969 - 1970	Master of Architecture
Harvard University	1964 - 1967	Bachelor of Architecture
Princeton University	1960 - 1964	Bachelor of Arts

EXPERIENCE

1984 - present	Chief Design Review Officer Environment Department Boston City Hall
	Visiting Critic - Architecture Department Rhode Island School of Design
	Elected Member Block Island Historic District Commission
1981 - 1984	Olson Lewis Architects and Planners Manchester, Massachusetts
1978 - 1981	Innkeeper - Cliffdwellers Hotel Nevis, West Indies
1967 - 1978	Development Analyst, City Planner, Urban Designer Boston Redevelopment Authority

AWARDS

First Place	Solar Design Competition 1983 American Gas Association and Solar Age Magazine
Finalist	Compact House Competition 1982 For my house on Block Island, which I designed and built myself over a three year period
SPECIAL PROJECTS	Coordinator of the technical and financial effort to move Block Island's Southeast Light, a 5 million pound masonry structure built in 1873, to save it from falling over the edge of rapidly eroding cliffs

RICHARD J. SHAKLIK
273 Beacon Street
Boston, Massachusetts 02116
(617) 536-5964

WORK EXPERIENCE:

1979 to Present — BOSTON REDEVELOPMENT AUTHORITY

Planning Officer: Participate in area planning studies and project planning including Dudley Plan and East Boston Piers project. Coordinate Long Wharf Phase II project planning in conjunction with DEM. Prepare special planning studies such as examination of Board of Appeal Process. Directed planning activities in several downtown neighborhoods (Back Bay, Beacon Hill, Bay Village). Developed amendments to zoning code and prepared neighborhood guidelines for evaluating licensing proposals.

1978 — BOSTON LANDMARKS COMMISSION

Architectural Historian: Organized and conducted comprehensive architectural/historical survey and analysis of large Boston district. Formulated preservation recommendations. Prepared nominations for National Register designations.

1973 to 1977 — CENTRAL VIRGINIA PLANNING DISTRICT COMMISSION

Principal Regional Planner: Prepared and directed planning studies, development regulations, and policy formulation for regional agency and on consulting basis for area governments. Participated in work program and budget formulation. Organized and supported activities of citizen policy and technical committees. Prepared presentations and conducted seminars, public hearings and workshops.

EDUCATION:

1979 — Master of Arts in Historic Preservation
Boston University

1976 — Management Courses
Virginia Polytechnic Institute

1972 — Master of Urban Planning
Michigan State University

1970 — Bachelor of Arts in History
Northeastern University

SANDRA SWAILE, URBAN DESIGNER
48 Pratt Street; Allston, MA 02134

EDUCATION

Carnegie Institute of Technology, BFA '55
Boston Architectural Center, Cert. of Arch. '74
Boston University, Master of Urban Affairs '77

EXPERIENCE

New York City, Commercial Art & Interiors	'55-'60
Redevelopment Authority of Alleg. County, Designer	'64
Pittsburgh Regional Planning Assoc., Designer	'65
Boston Redevelopment Authority, Architect	'66-present

PROJECT DESCRIPTION

Urban Design

Blue Hill Ave. Commercial Development
Dudley Station & Grove Hall Master Plans
Fort Point Channel Site Planning
Arlington - Hadassah Housing Proposal - Park Plaza
GSA Site Studies @ Church Green
Lower Washington (Le Grange St.) Housing Proposals
Temporary Improvements, Theater District
E. Boston & S. Boston NDP Planning
Lena Park NDP; Lincoln-Everett Townhouses
Lower Mills Heritage Park Application

Rehabilitation & Reuse Studies

Sullivan Square Transportation Terminal
Charlestown Savings Bank - to Apartments
Charlestown Library - to Bunker Hill Exhibit Center
Broadway Theater - S. Boston
Old Brewery Conversion to Housing
Leather District & Broad St. Conversion Areas

Commercial Revitalization Projects

City Wide; Many in Cooperation with "Restore" Program and
Neighborhood Business Groups.
Kenmore Square, Charles Street, Newbury Street,
Uphams Corner, Roslindale Square, Center Street,
W. Rox. & J.P., etc. etc.

Landscape Design

Innumberable Parks & Playgrounds with Parks Dept.
Parking Lot Layout: Streetscape for Urban Renewal & Todds
Main St., Charlestown: Landscape Design & Development
Final Stage of City Hall Plaza, Bunker Hill Mall Landscaping
Milk St., Garage Garden etc

Exhibit Design

Design & Execution of Exhibits, Booths & Kiosks for
Boston Zoo.

DAN MOON

449 Beacon Street
Boston MA 02115
617/722-4300 Days
617/266-3962 Evenings

EXPERIENCE

Chief of Graphic Design
1977 – Present

BOSTON REDEVELOPMENT AUTHORITY
Direct graphic design team, free-lance designers, illustrators, and photographers. Manage department purchases, billing arrangements, work flow and quality control. Design and produce public relations materials from concept to delivery for Mayor of Boston, Executive Director of BRA, urban planners and other City departments in local national and international markets. Print materials include four color booklets, one, two, and three color brochures, posters, signage, and event invitations. Audio-visual products include multi-projector slide presentations, television graphics, and informational charts.

Assistant to Art Director
1976-1977

ALLIED ADVERTISING, BOSTON
Produced print ads recruiting professionals for highly technical fields. Duties included layout, type spec, camera work, and finished art.

Community Art Program
1971

CITY OF TRENTON, NJ
Supervised city-wide art program. Developed curriculum for and conducted training sessions on arts and crafts techniques for inner-city youths.

Free-lance

Specialize in brochures, invitations, charts

EDUCATION

1982
MASSACHUSETTS COLLEGE OF ART BOSTON, MA
Design and the Computer

1979
THE NEW SCHOOL FOR SOCIAL RESEARCH NEW YORK, NY
Art and the Community Seminar

1976
MASSACHUSETTS COLLEGE OF ART
Illustration for Childrens Books

1975
MASSACHUSETTS COLLEGE OF ART
Bachelor of Fine Arts in Design

1972
NEW ENGLAND SCHOOL OF ART AND DESIGN, BOSTON, MA
Course work in graphic design and sculpture development

1971
MERCER COLLEGE TRENTON, NJ
Associate of Arts in Honors in Design
One year major in fine arts toward a conservation degree

RESUME

ROGER C. ERICKSON
126 Main Street
Irvington, New York 10533
Telephone: 914-591-6631

Married 6 feet 5 190 pounds

JOB OBJECTIVE — Position as architect/landscape architect. Completely open to scale and type of project.

EXPERIENCE

1971 to Present — NATIONAL TRUST FOR HISTORIC PRESERVATION, Tarrytown, N.Y. Work as architect/landscape architect on National Trust's "Lyndhurst Estate" in the restoration of Gothic Revival Mansion, Coach House complex, Jay Gould's 1881 Greenhouse, and the magnificent Victorian landscape itself. Responsibilities are: measured drawings, restoration and reconstruction drawings, and supervision of actual construction.

1970 to 1971 — HUDSON RIVER VALLEY COMMISSION, Tarrytown, N.Y. Designer/Planner in interdisciplinary office. Major objective was completion of Hudson River Valley Plan in conjunction with reviewing projects of varying scales within jurisdiction. These involved regional and city planning, resource planning, architecture, urban design, and site analysis.

1969 — THE ARCHITECTS COLLABORATIVE, Cambridge, Mass. Summer work as landscape architect: site planning, cut and fill calculations, working drawings.

1967 to 1968 — DARBOURNE & DARKE, Richmond, England. Varied work with New Town plans (Basildon), large housing estates, Runcorn New Town Competition, and Richmond Town Center.

1966 to 1967 — RALPH ERSKINE, SAR, RIBA, Stockholm, Sweden. Unique experience with five-man "frame" office. Projects included housing estates (Tibro, Sweden), Clare College (Cambridge, England), various competitions including Espo Town Center (Finland), Folkusnus (Uppsala, Sweden), and Stockholm City Center.

1966 — ROYAL SWEDISH OPERA HOUSE, Stockholm, Sweden. Four months painting scenery, backdrops, and props.

1966 — Selected as sole [illegible] entry to Biennale de Paris stage design competition.

1965 — [illegible] Stockholm, [illegible] two years [illegible] Most artistic [illegible] remains, [illegible] written reports given upon return to Stockholm.

1963 to 1965 — BIRCH LINDGREN, SAR, Stockholm, Sweden
Architect working on hospitals, housing estates, and schools.

1963 — OLIVER AND SMITH, Norfolk, Virginia

MILITARY SERVICE — Honorable discharge.

EDUCATION

1968 to 1970 — HARVARD UNIVERSITY, Cambridge, Mass.
Master's degree in Landscape Architecture, June, 1970. Concentration in problem-solving techniques, eco-systems, resource/site analysis, and regional planning. Computer work stressed. Received scholarship second year. Alternate, Elliot Prize. Worked as landscape architect during summer.

1964 to 1967 — ROYAL SWEDISH ACADEMY, Stockholm, Sweden
Received diploma in June, 1967 (equivalent to Master's degree in Architecture). Highly diversified curriculum; traveled throughout Great Britain to study housing--one-year trip financed by Academy scholarship. Fourth place in "King's Prize Problem."

1958 to 1963 — NORTH DAKOTA STATE UNIVERSITY, Fargo, North Dakota
Bachelor of Architecture degree, June, 1963; major in architecture with minors in math and art. Financed education with athletic scholarship. Earned five letters, voted "Most Valuable Athlete." Worked as draftsman, surveyor during summers.

REFERENCES — Will be forwarded upon request.

MICHAEL YU-CHENG KAU
10 Buttonwood Street #3
Dorchester, MA 02125
Telephone: 617/825-2631

EDUCATION

1982-1984 **Harvard Graduate School of Design** Cambridge, Massachusetts
Received Master of Architecture in Urban Design degree in June 1984.

1972-1977 **Feng-Chia University** Taichung, Taiwan
Received Bachelor of Architecture degree in June 1977
Feng-Chia Architecture Journal 14, Editor-in-Chief (1975-1976)
National Journal Competition of 1977 in Taiwan, First Price
Feng-Chia Architecture Journal 14

WORK EXPERIENCE

1984-July 1986 **Richardson-Nagy-Martin** Dallas, Texas
Urban Designer/Planner - Planned a number of projects ranging from ten acres to 125 acres, including single-family houses, multi-family homes and mixed uses.

1981-1982 **Ho-Chaio Development Corporation** Pingtung, Taiwan
Project Manager - Developed 36-unit and 108-unit condominium projects. Coordinated with city officials and architect. Responsible for accelerated project approval. Supervised construction and schedule control.

1980-1981 **Hsin-De Consulting Company** Taipei, Taiwan
Project Designer - Involved in project design and planning for a hotel, a resort and housing.

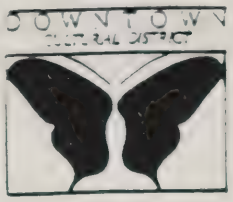
1979-1980 **Lee Architects and Associates** Taipei, Taiwan
Designer and Draftsman - Promoted from draftsman to designer. Projects including residences, offices, schools and auditorium and a redevelopment plan for a town center with neighborhood participation.

PERSONAL BACKGROUND

1977-1979 Military Service in Taiwan, ROC
1982 Permanent Resident of the United States

AWARDS First price for 300-unit housing competition in 1981 Taiwan

References available upon request



Candidates for Design Session Advisor

Fallas C. Lombardi

21 Ellery Street, #4
Cambridge, Massachusetts 02138
617-576-8658

Professional Experience

7/82-Present **Director** Arts On The Line
Cambridge Arts Council, Cambridge, MA

Responsible for the management of two art-in-transportation programs comprising Arts On The Line, a nationally-recognized "model" U.S. Department of Transportation project, jointly developed by the Cambridge Arts Council (CAC) and the Massachusetts Bay Transportation Authority (MBTA).

Responsibilities include overall leadership and program planning, negotiation of administration and artists' contracts, fiscal management ($600,000+ administration, $1.5 million art budget), preparation of quarterly narrative and budget reports, problem-solving, grantwriting and fundraising, hiring, supervision of staff and consultants, and serving as the liaison between the artists and the MBTA, architects, engineers, contractors, unions, and the public while effecting the incorporation of 20 contemporary artworks into four major transit facilities: the MBTA's Red Line Northwest Extension. Direction of staff responsible for integrating 16 contemporary artworks into 11 redesigned subway stations and a comprehensive "temporary" art program for those stations. Initiation, development and coordination of programming that increases the public's awareness of the program and public art. Writing promotional materials, and giving public presentations, production of an 8-year project report and evaluation for the MBTA and the project funding source: Urban Mass Transportation Administration (U.S. DOT)

10/80-6/82 **Program Administrator** Arts On The Line
Cambridge Arts Council, Cambridge, MA

Implemented the Artist Selection Procedure to select art for 11 Station Modernization subway stations, organized site committees for each station, selected jurors', up-dated the national slide registry, produced call-to-artists and promotional materials, led art committee meetings and site tours, worked with artists and architects to promote collaboration and integration of proposals into MBTA construction documents, and coordinated all phases of work with appropriate MBTA departments. Negotiated artists' contracts, managed art budget, monitored artists' proposal, fabrication, and installation phase work; wrote grants, raised program funds, presented the project through the media and slide-illustrated talks, prepared quarterly narratives and budgets, supervised staff and consultants, and interfaced the Station Modernization art program work with the MBTA's Red Line Northwest Extension and Southwest Corridor art projects

7/79-9/80 **Curator** Art Colloquium, Inc.
Salem, Massachusetts

Organized all phases of a twelve-month exhibition schedule through direct contact with artists, museums and gallery directors, local officials, and a staff of 10 people; presented monthly exhibits on topics of contemporary art and architecture, managed the budget, negotiated contracts, acquired insurance for each exhibit, wrote and produced exhibition catalogues, wall text, publicity, and grant application; planned opening receptions, workshops, symposia, and lectures held in conjunction with exhibitions; and supervised staff, installation crews, and interns

1976-1978 **Co-founder and Acting Director** Arow, Inc.
Art Resources Open to Women, Inc. Schenectady, New York

Established a working board of directors, initiated the incorporation of the non-profit art center, including acquisition of a tax-exempt status as an educational art institution, acquired office, resource library, gallery and studio space on main street; established by-laws and policy; developed programs, exhibitions, workshops, lectures and visiting artists' series; managed budget, wrote grants, raised funds, evaluated and promoted the programs, coordinated production of a monthly newsletter, and hired and supervised staff and volunteers

Pallas C. Lombardi

Selected Relative Experience 1986-1984

Consultant

Great Woods, Performing Arts Center, Mansfield	Art Plan
Fall River Arts Lottery Council, Fall River	Public Art Plan
MTA, New York	Art-in-Transportation

Producer

Cambridge Arts Council, Cambridge

"Arts On The Line"	Public Art Advocacy Film
The Forum, JFK School of Government, Harvard	Film Premiere
The First New England Public Art Conference	Co-Fundraiser, Producer, Presenter
Red Line Northwest Extension	Brochure
Collaboration at the Station: Art and Architecture for the MBTA	Catalogue
Christopher Barnes: Subway Photographs	Touring Exhibition/ Catalogue

Art Juror

Massachusetts Council on the Arts and Humanities, Boston	Visual Arts
Connecticut Council on the Arts, Hartford	Site: Bradley International Airport
	Site: Danbury Courthouse
Massachusetts DEM, Arts Extension Service, Amherst	Site: Lawrence
Vermont State Arts Council, Montpelier	Site: Brattleboro Courthouse
Secretary of Transportation/ Art Committee	Site: Transportation Building
Arts in Transit: Southwest Corridor Project	Site: Back Bay Station

Lecturer

Museum of Fine Arts School, Boston	"Public Art"
Portland School of Art, Portland	Art In Public Places Conference
University of Massachusetts, Boston	"Public Art Proposals vs. Finished Art"
Massachusetts College of Art, Boston	"Art Administration"
Leslie College, Graduate Management Course	"Arts Management"
Harvard Graduate School of Design, Cambridge	"Public Art: Collaboration"
UrbanArts, Inc./ J.P. High School, Boston	"The Artist and the Client"

Awards

Governor Michael S. Dukakis — Citation
"For outstanding contribution in bringing the arts to the Commonwealth..."

New England Monthly Magazine — Local Hero

Education

1978	Goddard College, Plainfield, VT M.A., Art and Women Studies
1975	State University of New York at Albany B.A., Double major: Art and English Magna Cum Laude

References Upon request

PAMELA WORDEN

President and Chief Executive Officer
URBANARTS, Inc.
P.O. Box 1658
Boston, MA 02205
617-262-2246

Pamela Worden has 18 years experience in the fields of international and public art administration. She has initiated nationally-recognized public and community arts programs, and has designed seminars, events, and cultural programs for numerous clients both in this country and abroad.

As the first Director of the Cambridge (MA) Arts Council, Ms. Worden launched Arts on the Line, a major arts-in-transportation project designed for the Massachusetts Bay Transportation Authority (MBTA). During her tenure at the Counil, she also created and implemented The Parklet Program, a comprehensive strategy for improving the physical appearance of a city through the vehicle of public art. Under her direction, the City of Cambridge passed the first 1% for Art Ordinance in the Commonwealth of Massachusetts. Public art commissions under 1% for Art have totalled more than $300,000 to date.

In 1980 Ms. Worden founded URBANARTS, Inc., a public arts agency with a commitment to reaffirm the role of the arts in the urban environment. Services include consultation, information and education, programming, and advocacy.

In 1983 URBANARTS, Inc. was awarded a contract by the MBTA to administer Arts in Transit: The Southwest Corridor, involving the selection and installation of public art in nine new rapid transit stations for the relocated Orange Line.

EDUCATION

Wellesley College, Bachelor of Art, Art History, 1966

The School for International Training, Masters of International Administration, Thesis: "The Necessity of Creativity: The Arts as Communication", 1972

Wellesley College Graduate Seminar, Early Renaissance Painting and Sculpture, Florence, Italy, 1966

The John Hopkins University, Graduate Studies in Art History and Sociology, 1972-73

Massachusetts Institute of Technology, The Center for Advanced Visual Studies. Workshop on the Theory and Practise of Public Celebration, 1975

PROFESSIONAL EXPERIENCE

Internships for Masters in International Administration, 1967-68:

- Teacher, Instituto-Guatemalteco-Americano, Guatemala City
- Researcher, Museum of Modern Art, International Exhibitions Program
- Adminstrator, Institute for International Education, UNESCO International Music Congress, New York and Washington, DC
- Administrator, Sotheby & Company, Department of Painting and Prints, London

Curator, Smithsonian Institution, International Art Program, Washington, DC and Venice, Italy, 1969-70

Program Administrator, International Exhibitions Foundation, Washington, DC and Milan, Italy, 1971-72

Public Art Consultant, 1972-present

Executive Director, Cambridge Arts Council, Cambridge, MA, 1976-80

President, URBANARTS, Inc., 1980-present

A SELECTION OF INSTITUTIONAL CLIENTS

- Smithsonian Institution
- Greater Philadelphia Cultural Alliance
- Independence National Historical Park
- American Institute of Architects
- United States Information Agency
- National Endowment for the Arts
- University of Pennsylvania, University City Science Center
- Northeastern University
- Lowell (MA) Arts Council
- Massachusetts Council on the Arts and Humanities
- Massachusetts College of Art
- Marlboro (MA) Arts Council
- The Academy of Performing Arts, Inc.

A SELECTION OF WORKSHOPS/PANELS/LECTURES

Townsquare Revisited, MIT School of Architecture and Planning and the Rouse Company, 1976

Arts to the People, Pennsylvania Council on the Arts, 1978

Building Our Cultural Community, Metropolitan Cultural Alliance, 1978

The State of the Arts Today, Southern Massachusetts University, 1979

Environmental Art: Aesthetic Implications and Social Intentions, Goethe Institute, 1979

Partners in the Arts and The Artist in the Community, Rhode Island Council on the Arts, 1980

Arts Management Workshop Series, Arts Development Council of Milwaukee, 1980

Urban Design Case Studies, Harvard University, Graduate School of Design, 1980

Art in Public Places, Writing a Grant Proposal, and other workshops, The Artists Foundation, 1980

New Directions for Community Arts, Greater Portland (ME) Arts Council, 1980

Small Scale Public Sculpture, The 12th International Sculpture Conference, 1982

Seminar for City Arts Commissions, Metropolitan Arts Congress (Norfolk, VA), 1983

The Public Art Debate: The First New England Public Art Conference, Cambridge Arts Council, 1984

Testimony, American Council for the Arts, 1985

JURY SERVICE (for the commissioning of public art)

The General Services Administration, 1980

Arts on the Line/MBTA, 1981

The Metropolitan District Commission, 1981

Connecticut Commission on the Arts, 1984

SELECTED PUBLICATIONS - Research, editing and production:

Diaghilev and Russian Stage Designers, (International Exhibitions Foundation, 1971)

Explorations, (Smithsonian Institution, 1971)

La Scala: 400 Years of Stage Designers, (International Exhibitions Foundation, 1971)

USA: XXXVI International Exhibition of Art/Venice, (Smithsonian Institution, 1972)

SELECTED PUBLICATIONS - Co-authorship:

"Neighborhood Value: Reinvestment by Design", (Public Management: International City Management Association, 1977)

Guidelines for the Incorporation of Aethetic Design, Art and Architecture into Transportation Facilities (U.S. Department of Transportation, 1980)

SELECTED PUBLICATIONS - Author:

U.S. Department of Housing and Urban Development, "The Arts: A New Urban Experience", (Challenge!, February 1980)

National League of Cities, "A Design Sampler of City Achievements: Focus on Festivals", (Nation's Cities Weekly, December 1979)

Cambridge Arts Council, MIT, MBTA, "Preface" (Arts on the Line: Art for Public Transit Spaces, 1980)

JOHN N. CHANDLER

19 Mellen Street
Dorchester, MA 02124

home: 617-288-3442
office: 617-436-8000

RESUME

PUBLIC ARTS MANAGEMENT EXPERIENCE:

Since July, 1985: Art Consultant and Administrator, specializing in the selection and placement of art in public places. Projects have included:

o Consultation and coordination of the Lawrence Workers Park project, a program funded in part by the National Endowment for the Arts in which two artists and a landscape architecture firm are collaborating on the design of a place as art at the Lawrence Heritage State Park on the Merrimack River.

o Art consulting and coordination of a public art project for COpley Square in Boston, in cooperation with the COpley Square Centinial Committee.

o Initiation and management of the Art In The Parks program for the Massachusetts Department of Environmental Management. Programs will include Sculptural exhibitions in State parks, purchasing and commissioning art works for specific parks, and the inclusion of artists on design teams when parks are being designed or renewed. Present projects include the Minuteman Bike Trail, the Five Campus Bike Trail, exhibitions planned for Maudslay and Borderlan State Parks, and the study of the feasibility of creating a sculpture park.

o Coordinator of the Public Art Program of the Brockton Art Museum, which is under contract with the Massachsuetts Council on the Arts to coordinate State Percent for Art projects. Recent projects included the Massachusetts Treatment Center in Bridgewater, the Science Building at Southeastern Massachusetts University in North Dartmouth, Bunker Hill Communty College in Charlestown, Bristol Community College at Fall River, and the Nantasket Beach Bath House in Hull.

o Grants writing and development work for a municipal arts council.
o Coordination of an open competition to select and commission artists to create permanent works for the renovated Central Square MBTA Station, for the Arts On The Line program.
o Program Coordinator, Temporary Art Projects, Arts On The

Line. Planned an artist selection process for a series of collaborative temporary art projects for Arts On The Line and the MBTA, in which six interdisciplinary teams of visual and performing artists and design professionals plan and implement events at six MBTA stations under construction.

o Guest editor, Art New England, issue on Public Art, published May, 1986.

o Consultant to Sculpture Chicago '85, to select artists for a six weeks public art symposium.

o Consultant to the Michigan State Arts Commission to select artists for public art projects in connection with the creation of an Olympic Sports Training Center at Northern Michigan University in Marquette, in the Upper Peninsula.

o Consultant to the Connecticut Commission on the Arts to select finalists in Sculpture, New Works grants program.

1981-85:
Director of Public Art, Cambridge Arts Council. Duties Included: Consultant to the City of Cambridge on the selection and placement of art in public places. Consultant to the Commonwealth of Massachusetts on public art and percent for art projects for the Greater Boston Area, including Roxbury Community College and the State Archives, Museum and Records Center. Consultant to the Massachusetts Port Authority for the design and implementation of a selection process for the placement of art at the Harborwalk Park at Logan Airport. Consultant to the Massachusetts Bay Transportation Authority for placing art in four new subway stations of the Red Line extension.

As the fist director of the City of Cambridge's Percent for Art program, I was responsible for the development, and implementation of the City's guidelines and policies including: 1. determining the sites within the City and in each new construction project for the location of art works, and the form such art would take, 2. organizing selection committees, 3. developing contracts and negotiating these contracts with the artists, clients and contractors, 4. monitoring the progress of the artists and acting as liaison between the artists and the architects and contractors, 5. developing a community education process, so that the work when installed is anticipated and accepted by the community, and 6. raising additional funds in some instances to complete or expand projects.

ADDITIONAL ARTS AND ARTS MANAGEMENT EXPERIENCE:

Curator and Director of Exhibitions, Institute of Contemporary Art, Boston, MA. 1969-70.

Chairman, Division of Fine Arts and Liberal Arts Studies, Ontario College of Art, Toronto, Ontario, 1971-73.

Administrator, actor and set designer, Boston Arts Group, a theatre company, Boston, MA 1977-79.

Art Critic and regular contributor to art journals since 1966, particularly for Art International and Artscanada magazines. Frequent lecturer on contemporary art and art in public places.

Organized, with Pallas Lombardi, the First New England Public Performance, March, 1984. The four day event, funded by the National Endowment for the Arts, attracted participants from coast to coast, March, 1984.

OTHER EXPERIENCE:

TEACHING: 13 years experience teaching philosphy, history, English, criticism and art at: Joliet Junior College in Illinois, Northern Illinois University, the University of Maine at Presque Isle, Bridgewater State College, the Ontario College of Art and York University.

MEDIATOR: Active member of Urban Court Mediators. Have mediated more than thirty disputes and have participated in the training of other mediators in this Dorchester mediation program in alternative dispute resolution.

PLANNER: Worked as an educational planner and program developer with the Massachusetts State Department of Education and for the Metropolitan Planning Project. Also worked as an educational planner with Northeastern University and the Boston Public School System, coordinating the development of a new magnet high school. Other clients: The New England Program in Teacher Education, The Greater Boston Regional Educational Center, The Secretary of Education for the Commonwealth of Massachusetts, the Ad Hoc Committee for a South End High School. The Ad Hoc Committee to End Sexual Discrimination in the Boston Public Schools. Coordinated conference on alternative education. Also developed a long range plan, Future Zed, for the Ontario College of Art.

EDUCATION: M.A. The University of Chicago, 1958. Studied with Otto Von Simpson, Joshua Taylor, Norman McClean, Richard Stern, Richard McKeon, Herbert Lamm, and other members of the Committee for General Studies in Humanities. Graduate majors in philosophy, English and history, with minors in art, music and language. Interdisciplinary concentration: the theory and practice of criticism. Honors on Master's Thesis: "David Hume's Critical Theory". Additional studies in European Intellectual History, with concentration in the history and philosophy of science and technology at Northern Illinois University. Seven years of graduate studies altogether.

SELECTED BIBLIOGRAPHY - JOHN CHANDLER

Magazine Articles Published

"Visual Art and the Invisible World", (with Lucy Lippard) Art International, May, 1967
"Tony Smith and Sol LeWitt" Art International, 1967
"Larry Poons: Illusion of Disorder", (in collaboration with L.R.Lippard) Art International, April, 1967
'The Last Word in Graphic Art' Art International, November, 1968
'The Dematerialization of Art" Art International, February, 1968,
'Art and Automata' Arts Magazine, Dec. 1968
"Art in The Electric Age" Art International, Feb. 1969
'Nine Words in Search of a Word, World' artscanada, [illegible] 1969
"Two London Sculptors" artscanada, April, 1969
"Hans Haacke: Continuity and Change" artscanada, June, 1969
"Incoherent Thoughts on Concrete Poetry" artscanada, August, 1969
'Cleig at an Exhibition' artscanada, October, 1969
"Intention and Perpetual Motion Machines" artscanada [illegible] 1970
'Drawing Reconsidered" artscanada, September, 1970
"Intermedia at Expo'70" artscanada, August, 1970
"The Sacred in Contemporary Art" artscanada, April, 1971
'Painting From Life" artscanada, June, 1971
[illegible] artscanada [illegible] 1971
"The Tribune of Montmorency" artscanada, October, 1971
[illegible] in Baffinland" artscanada, [illegible] 1971
[illegible] artscanada, [illegible]
[illegible] artscanada, February, 1972
"The Portrait as Theatre" artscanada, [illegible] 1972
[illegible] artscanada, [illegible] 1972
'Notes Toward a New Aesthetics' artscanada, October, 1972
"The Seventies" artscanada, February, 1973
"The Search for New Forms" artscanada, February, 1973
"The Burden of Art and the Artist" artscanada, [illegible] 1973
"[illegible] artscanada, [illegible]
'The Painting of Andrew Tarabelli' Boston Review of the Arts, 1973
"101 Desins Du Quebec' artscanada, May, 1973
'Canadian Painting, a Postwar View' artscanada, Oct, 1973
'Shelter: Self Help [illegible] the Third World' artscanada, 1973
"Off the Wall" Nightfall, March, 1973
'Power and the Form' Artscanada, Spring, 1973
"[illegible] artscanada,
"[illegible] artscanada, 1973
[illegible] artscanada
[illegible]

Tab

Art New England,
Art New England
'Lakeville Station', Art New England, [illegible] 1980.

Exhibition Catalogs

Three If By Air, catalog of exhibition of Kathy Ferney, Arthur Tavaselli, and Anthony Thompson at the Obelisk Gallery, Boston, 1982

Drawing Reconsidered, Catalog for an exhibition at the Institute of Contemporary Art in Boston, An international exhibition of contemporary drawings organized by the staff.

Form and Substance in the Art of Mia Westerlund, Catalog for an exhibition at the Carpenter Center Gallery, Harvard University, 1982.

Public Art in Cambridge, Catalog for an exhibition at the Cambridge Arts Council, Cambridge, 1984.

Selected Lectures on Contemporary Art and Public Art

Small Craft Warnings, Lecture on crafts and the education of craftsmen at the Rhode Island School of Design, Providence, 1982

The Art and Craft of Art Criticism, Lecture at [illegible], 1982

Three Women Sculptors, Lecture given at Boston [illegible], 1982

Contempory Art In Boston, Lecture given at the Boston Public Library, 1982

Direct Cast Sculpture [illegible], 1982

Contemporary Figurative Sculpture Given at the Museum of Fine Arts, 1982

Making Art More Accessible to the General Public [illegible]

The Public and Public Art, [illegible] Legislature, Boston State House, 1982.

Public Art: the Last Decade, Panel discussion, [illegible] Public Buildings Administration, Boston, 1982

Public Art and Private Art, [illegible], 1982

New Directions in Public Art [illegible]

Public Art Possibilities.

Public Art In New England: From the Heroic to the Common Place Lecture sponsored by the [illegible] Plymouth State College, Plymouth, New Hampshire, April 1982. **Inside the Jury Room**, [illegible]

Art In Boston, The Last Two Decades

Public Art Selection Panels and Juries

[illegible]

Chubb Life Insurance Company, Concord, NH.
New Federal Building, Boston, Aluminum Panel,
Fogg Art Museum, Boston.
Bentley Community College, Waltham
Burnham Park Association, Chicago, for "Sculpture Trilogy"
Stoney River Subway Station, Boston, 1987
Front Park, Cambridge, MA 1985
Green Street Station, Boston, 1985.
Fairmont Hills MBTA Rail Station, Temple Place, 1985
Federal Building Plaza, Boston, Temporary, MA 1987
Museum of Fine Arts, Massachusetts Avenue, Boston, MA.
Edgewater, MA.
Southeastern Massachusetts University, Dartmouth, MA 1987
Bunker Hill Community College, Charlestown, MA 1985
Nantasket Beach House, Hull, MA 1988
Olympic Training Center, Upper Peninsula, Michigan, 1987
University of Massachusetts, Amherst, 1985.

DCI

DESIGN COMPETITIONS INTERNATIONAL

131 CLARENDON STREET • BOSTON, MASSACHUSETTS 02116 • TEL. (617) 266-8756

KENNETH W. PAOLINI

SUMMARY STATEMENT OF PROFESSIONAL QUALIFICATIONS RELATIVE TO THE MANAGEMENT OF DESIGN COMPETITIONS IN THE UNITED STATES

Kenneth W. Paolini was educated at the Harvard Graduate School of Design and served on the Faculty of Design at Harvard from 1971 - 1980. He is experienced in land planning, community design and development, and urban planning. He has managed national and international design competitions in the United States since 1980.

BOSTON HARBOR ISLANDS, NATIONAL DESIGN COMPETITION, BOSTON, MASSACHUSETTS
A one stage national design competition for a Master Plan for Spectacle Island, Boston Harbor, as part of the development of new recreational amenities in the urban heart of the City of Boston's Harbor Islands.

NEW ARCHITECTURE BUILDING, NATIONAL DESIGN COMPETITION, ROGER WILLIAMS COLLEGE BRISTOL, RHODE ISLAND
A one stage national design competition for a new 7 million dollar Architecture Building for Roger Williams College, Bristol, Rhode Island.

PERFORMING ARTS CENTER, NATIONAL DESIGN COMPETITION, NEWPORT NEWS, VIRGINIA
A two stage national design competition for a 20 million dollar Performing Arts Center for the City of Newport News, Virginia.

COPLEY SQUARE, NATIONAL DESIGN COMPETITION, BOSTON, MASSACHUSETTS
A two stage national design competition for a 5 million dollar redesign of Copley Square, Boston. One of America's oldest and most prestigious urban open spaces.

JACOB'S PILLOW MASTER PLAN, NATIONAL DESIGN COMPETITION, BECKET, MASSACHUSETTS
A one stage national design competition for a Master Plan for America's oldest dance company.

PROTOTYPE ELEMENTARY SCHOOL BUILDING, REGIONAL DESIGN COMPETITION, DADE COUNTY, FLORIDA
A one stage regional design competition for an 8 million dollar Prototype Elementary School Building, Dade County Florida. Two design commissions were awarded to the first and second place designers.

MINNESOTA CAPITOL PRECINCT, INTERNATIONAL DESIGN COMPETITION, ST. PAUL, MINNESOTA
A two stage international design competition for an 18 million dollar revitalization and redesign of the Minnesota Capitol Precinct, St. Paul, Minnesota. Under the direction of Governor Rudy Perpich.

LYCEUM FELLOWSHIP COMPETITION
An annual competition for students at various Schools of Architecture in the U.S conducted as an opportunity for students to receive substantial grant awards to study architecture abroad.

Mr. Paolini's responsibilities as a professional competition advisor include all aspects of competition management: (1) analysis of the design needs of the sponsor/client, (2) selection of a theme for the competition, (3) management of publicity and notification of the competition to the design community, (4) scheduling, (5) preparation of the rules and regulations, 6 development of submission requirements for competitors, 7 selection of the jury and (8) review of entry submissions, 9) management of jury reviews, 10) publicity coordination and 11 preparation of publication and exhibits.

Mr. Paolini, Executive Director of Design Competitions International, has served as New England Regional Design Coordinator for the National Endowment for the Arts, Design Arts Program, Washington, DC. In 1987 he established Design Competitions International (DCI and was previously Founder and Director of Harvard's Community Assistance Program.

In 1980 with the assistance of a grant from the German-Marshall Fund Mr Paolini travelled throughout Europe and Scandinavia to study the methodology of design competitions. After that experience and with the training received at the National Endowment for the Arts, Design Arts Program, Washington, D.C., Mr. Paolini established Design Competitions International, a professional management organization which focuses on the management of Design Competitions.

1971-83 Mr. Paolini served as a member of the Faculty of Design at the Harvard Graduate School of Design from 1971 through 1983 and was also Founder and Director the Harvard's Community Assistance Program. His responsibilities included: 1) directing and overseeing more than 200 interdisciplinary community development/design projects in the New England region. These projects involved State planning agencies and aiding communities that required talent in the environmental planning (physical, social, and economic) and design fields: and 2 seeking and acquiring funding from Federal and private institutions.

1978-present As Director of Coastal Research and Design, Boston, Massachusetts, Mr. Paolini serves as a professional consultant and actively participates in projects requiring land use planning and urban policy development, especially as they relate to funding and community participation. Through his work experience with various cities and towns, Mr. Paolini developed a unique expertise in coordinating community action and matching available funds with priority community projects. Mr. Paolini raised more than 10 million dollars for community projects from 1978 to 1983.

1972-75 As founder of the NEW ENGLAND REGIONAL FIELD SERVICE PROGRAM, Mr. Paolini was responsible for overseeing the work of organized groups of students in professional programs in six New England schools. Sixty-one projects were developed and completed over a two-year period. Schools involved were the Massachusetts Institute of Technology, University of Massachusetts, the Rhode Island School of Design, Harvard University, Dartmouth College, and the University of Maine. Students in programs of law, architecture, sociology, landscape architecture, urban design, and city planning participated in interdisciplinary teams to solve planning, environmental development and projects for communities and state planning agencies. Graduate students in these professional programs worked closely with community groups, under Mr. Paolini's supervision.

1971 Mr. Paolini served as the New England Regional Representative of America the Beautiful Fund, Washington, D.C. As regional coordinator of this program for New England, he was responsible for organization and presentation of proposals to the funding administration. He also participated in choosing appropriate project applicants from the New England area and was solely responsible for coordinating funding.

1972-75 In addition to his work on these programs, Mr. Paolini directed and administered city and regional planning assistance programs as Director of PLANNING APPROACHES FOR COMMUNITY ENVIRONMENTS, (P.A.C.E., Inc., a non-profit, tax exempt corporation Cambridge, Massachusetts.) P.A.C.E. was established to provide environmental educational planning and consulting relevant to community participation in development and growth.

Mr. Paolini served as Executive Director of the Lowell 200th Corporation, a non-profit organization established to provide technical and educational assistance to community development projects and local government needs in the City of Lowell, Massachusetts.

1969 Mr. Paolini served as a consultant to the Massachusetts Department of Natural Resources, and at this time completed a state-wide analysis of natural areas with unique or outstanding visual quality. This work involved application of computer graphics and technical analysis methods to state-wide resource information in order to develop comprehensive plans.

Education University of Massachusetts, Associate of Applied Science, 1966
University of Georgia, Bachelor Environmental Design, 1969
Harvard University, Masters Degree, Graduate School of Design, 1971

Honors and Awards Janet Darling Webel Memorial Scholarship for "Outstanding Ability in Design," Harvard Graduate School of Design, 1971.

United States Representative, International Federation of Landscape Architects, 1976.

Harvard University Award Scholarship, Harvard Graduate School of Design, 1972.

Master Plan, Colbert, Georgia - received highest honors from the State of Georgia in the Deare Civil Development Competition for a two-year development project.

National Endowment for the Arts, Washington, D.C., Institute, Project Fellowship, $1,[illegible] for development of professional career goals in the field of design and urban

MAJOR GRANTS AND CONTRACTS

The Rockefeller Foundation
The Ford Foundation
The Eva Gebhard Gourgaud Foundation
The Department of Housing and Urban Development
The Maine Yankee Atomic Power Commission
The Northwest Territorial Provincal Government of Canada
The National Endowment for the Arts
The New Hampshire Charitable Fund, Concord, New Hampshire
The New Hampshire Timberlands Association
The Spaulding Potter Trusts, Manchester, New Hampshire
The Fund for the Preservation of Wildlife and Natural Areas,
Boston Massachusetts
The State of Minnesota
The Dade County School Board, Florida
The Boston Redevelopment Authority
The Department of Development, Newport News, Virginia
Roger Williams College, Bristol, Rhode Island
The Massachusetts Office of Coastal Zone Management
Jacob's Pillow, Becket, Massachusetts
The Lyceum Fellowship

WILLIAM M. BULGER
PRESIDENT

OFFICE OF THE PRESIDENT
MASSACHUSETTS SENATE
STATE HOUSE, BOSTON 02133

December 9, 1986

National Endowment for the Arts
Design Arts Program
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

To Whom It May Concern:

Your agency has before it currently a proposal by the Boston Office of Arts and Humanities for funding through your Design Advancement Grants Program. If approved, these funds will be used to help support the planning of a Downtown Cultural District of Boston.

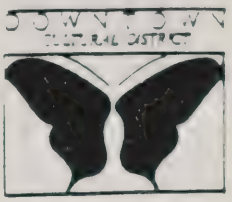
Creation of this district would inject new life into Boston's ailing Theatre District and help solve the critical space shortage faced by its lively and growing performing arts community. Existing theatres are not suitable for the city's resident performing groups to utilize.

I know that the competition for your Design Advancement Grants is intense. Please be assured that, if awarded, these monies will have a very positive impact on Boston's commitment to the creation of its Downtown Cultural District.

Sincerely,

William M. Bulger

William M. Bulger
PRESIDENT OF THE SENATE



Letters of Support

RECEIVED

DEC 09 1986

December 5, 1986

Ms. Mary O. Shannon
Executive Secretary
Boston Art Commission
Boston City Hall/Room 805
Boston, Massachusetts 02201

Dear Ms. Shannon:

In accordance with our telephone conversation today, I write to you on behalf of Saunders & Associates and The Boston Park Plaza Hotel to lend support to your design program for the Cultural District.

As you know, for years we have been interested in additional lighting and new walkways both in Statler Park and in and about Park Plaza. It would be of great interest to us to see a design concept approved by The BRA and The Department of Arts and Humanities.

As soon as you have a definite date for Spring of 1988, we will arrange to reserve 10 rooms at a discounted rate for you. When more details are available, we can plan the food arrangements through the hotel's sales department and will try to make every effort to assist you in your budget. However, due to a busy season for the Hotel, you must reserve the rooms as soon as possible.

Please do not hesitate to contact me should you require further assistance.

Very truly yours,

Joanna M. Fairchild

Joanna M. Fairchild
Vice President, Special Projects

JMF/jbb

SAUNDERS & ASSOCIATES
INVESTMENT REAL ESTATE SINCE 1898
20 Park Plaza · Boston, MA 02116 · (617) 426-4000 · Telex 940239

THE CHARLES PLAYHOUSE

74-78 WARRENTON STREET, BOSTON, MASS. 02116
BUSINESS OFFICE: (617) 542-8158

To Whom It May Concern:

We support the request for funds submitted to the Design Arts Program by Boston's Office of the Arts and Humanities. It is evident that Boston stands to lose its reputation as a cultural mecca as the city's rapid growth displaces artists of all types from affordable working and living space. The performing arts in particular are enduring a critical space shortage that is affecting their ability to continue contributing to Boston's high quality of life.

In addition to providing the space performing arts groups need, the proposed Downtown Cultural District would indeed be seen as the Faneuil Hall Marketplace for the arts: a distinct and dynamic center of activity that will boost the city's economy. You are stronly urged to fund the planning process for this unique area of Boston.

As an indication of our own support we have agreed to consider the use of The Charles Playhouse as a site for the workshop proposed by the Office of the Arts and Humanities, which would facilitate the exchange of ideas of the design of a public space system which is appropriately artistic and theatrical while being identifiably Bostonian in character.

Very Truly Yours,

Frank Sugrue
President, The Charles Playhouse

THE COMMONWEALTH OF MASSACHUSETTS COUNCIL ON THE

arts and humanities

80 BOYLSTON STREET 10TH FLOOR BOSTON, MA 02116 617-727-3668

8 December 1986

Adele Chatfield-Taylor
Director
Design Arts Program
National Endowment for the Arts
1100 Pennsylvania Avenue
Washington, D.C. 20506

Dear Adele:

I am writing to express my enthusiastic support for the application from the city of Boston's Office for the Arts and Humanities to sponsor a charrette workshop. The purpose of this competition would be to identify design solutions for the cultural district in Boston. That the city is interested in implementing these changes reflects the high priority which Boston places on strengthening cultural life in the city, as well as ensuring the highest design quality for the district.

The city of Boston is among the first in the nation to designate a cultural district. This local workshop would provide critical support for the efforts of the city of Boston and the Commonwealth to maintain and strengthen its commitment to creating and revitalizing our cultural district as a vibrant core.

I strongly urge the NEA to support this proposal from the Boston Office of the Arts and Humanities.

Sincerely,

Anne Hawley
Executive Director

AH:mlm

cc: Bruce Rossley

Nicholas T. Zervas, Chairman
Anne Hawley, Executive Director

THE PUBLICK THEATRE INC.
The Publick Theatre, Inc.
52 Joy Street
Boston, MA 02114
(617) 720-1007

December 8, 1986

TO: The National Endowment for the Arts & Humanities

Design Arts Program

RE: Application of the Boston Office of the Arts & Humanities

Dear Sirs:

On behalf of the Boston Resident Theatre Alliance I am writing this letter to voice support for the request by Boston's Office of the Arts & Humanities that will allow planning of the city's proposed downtown cultural district. Over the past few years, the space issue in the performing arts has become a paramount importance.

The development boom in the Greater Boston area is well documented. Because of this boom Boston now faces a shortage of performance, rehearsal, and office space for the performing arts which is having a negative impact on the cultural life of the city. The Boston OAH has attempted to answer that problem with the proposed downtown cultural district.

In addition to the impact that new performance spaces would have for Boston resident performing arts groups, the downtown cultural district would be a significant asset to the economy of adjacent areas and will enrich the neighborhoods surrounding the proposed area. This model has been documented to work in such projects as Spirit Square in Charlotte, NC: and the Yerba Buena Center in San Francisco.

By granting this request, you will make possible an extensive effort to redesign a section of the city of Boston. This design project will change the face of downtown Boston even more than the city's recent development boom has done. The city's cultural needs must be intergrated into present development activities before it is too late.

YOUR SUPPORT IS BADLY NEEDED.

Your Truly,

Spiro Veloudos
Artistic Director
The Publick Theatre, Inc.
for The Boston Resident Theatre Alliance

GREATER
BOSTON
CONVENTION & VISITORS BUREAU

Prudential Plaza Box 490
Boston, MA 02199 (617) 536-4100
Telex 506436 1-800-858-0200

December 8, 1986

National Endowment of the Arts
Design Arts Program
Washington, D.C.

Dear Sir:

We are writing in support of the City of Boston Office of the Arts and Humanities application for a Design Advancement Grant for the proposed Downtown Cultural District.

Massachusetts in unique in the Northeast for its diverse arts community. The proposed Downtown Cultural District for Boston will play a large part in ensuring the stability and continued growth of the arts in our state. Massachusetts arts are a major reason new residents and tourists come here, and one of the reasons our older residents remain. The lively arts in Boston attract audiences from all over the state and New England, and any threat to their existence must be corrected.

Your support will guarantee a viable arts community in Massachusetts and Boston.

Sincerely,

Larry Meehan
Director of Tourism

LM/mp

blished 1976
ors
Hon Lawrence S DiCara, Esq
esident
na M Fairchild, Vice President
rence Murray Vice President
Moy Secretary
ne F Muller Treasurer

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in S Berman Esq
Arthur A Brown
mas C Carey Esq
sta Cocoris
am P Condo
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tees Emeritus
am Morris Hunt
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Hon Kevin H White

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on Bruce C Bolling
J Bonis
Hon William M Bulger
Ellen Cabot
Cain
D Della Chiesa
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mes Coppersmith
Lou Crane
ert E Cummings
ald M Druker
A Faraca
ld Feinberg
n W Fitzgerald
am T Fitzgerald
Hon Raymond L Flynn
mas L Goodgame
erome H Grossman
rt Jessup
ert T Kenney
mas A Kershaw
a Loew
on W MacDonald
beth Mallinckrodt
old R Masterman
mis McManus
ert S Menrman
ene Merfeld
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nen M Mindich
Hon Nicholas Paleologos
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y Ann Jasienowski

BOSTON THEATRE DISTRICT ASSOCIATION

December 5, 1986

National Endowment for the Arts
Design Arts Program

Dear Friends:

As President of the Boston Theater District Association, I write in support of the application by the Office of the Arts and Humanities of the City of Boston for a design advancement grant for the proposed Downtown Cultural District. The proposed workshop to gather ideas for the design of a public space system which is appropriately artistic and theatrical while being simultaneously Bostonian in character would be very beneficial to our membership.

For over a decade the Boston Theater District Association often spoke out alone. Until recently, City Government had not been responsive to the many needs of the cultural community which go far beyond the more visable aspects such as keeping our traditional houses lit. Alas, in 1986 many arts organizations in the City are best characterized as nomadic. Therefore, the proposed Downtown Cultural District provides an opportunity for city government to leverage its position of strength so that developers in the Downtown area will be given incentives to provide space for cultural organizations. In the months since it has been instituted, the Office of the Arts and Humanities has become a positive force, linking numerous interest groups in the City. The design advancement grant would be of great assistance in helping them be responsive to the concerns of many of our members and many others who are without spokesman.

If you have any questions whatsoever, please feel free to call me directly at my Boston office.

Sincerely,

Lawrence S. DiCara

LSD/jah
d-5-nea

100 Boylston Street, Suite 821, Boston, MA 02116 (617) 338-6643

James L. Sullivan
President

Greater Boston
Chamber of Commerce
125 High Street
Boston, MA 02110
Tel: 426-1250

December 5, 1986

National Endowment for the Arts
Design Arts Program

The Greater Boston Chamber of Commerce has established a Committee on the Theatrical District to support and encourage the performing arts in the City of Boston. For many years Boston has been recognized as a center for culture and the arts. But this attempt to establish a cultural district is designed to demonstrate how a focus on the performing arts in an established district can help to revive an area of decline within a city.

Your agency has before it a request for funding that would facilitate development of plans for a Downtown Cultural District in the City of Boston.

I am asking you to consider this request in a favorable light as it will allow Boston to better serve its talented and hardworking artistic community. A thriving Cultural District would benefit the city's tourism, employment and retail development efforts as well.

I understand that there is intense competition for funds. Be assured that, if awarded, this money will be used as efficiently as possible.

Sincerely,

JLS:sl

the Artists Foundation

December 8, 1986

Design Arts Program
National Endowment for the Arts
Washington, D.C. 20506

To Whom It May Concern:

Re: Office of the Arts and Humanities, Boston

The Artists Foundation enthusiastically supports the proposal submitted to the NEA's Design Arts Program by Boston's Office of the Arts and Humanities.

Boston has undergone an extensive and rapid redevelopment, resulting in significant benefits for the city's cultural and arts programs, but ironically forcing the displacement of many visual and performing artists from supportive and affordable living, work and presentation environments.

Like many other Massachusetts arts organizations, the Artists Foundation is actively involved in efforts to redress this situation. These efforts have culminated primarily in the planning of the Downtown Cultural District, a project spearheaded by the Office of the Arts and Humanities and involving the revitalization of the formerly dormant theater district to include performance spaces, art galleries and artists' studios.

In 1987 the Artists Foundation itself will open a gallery and performance space at CityPlace in the heart of the Cultural District and provide new and expanded opportunities for presentation of the work of Massachusetts artists. The Foundation is therefore extremely supportive of this proposal to the National Endowment for the Arts for funding of a design workshop and is interested in hosting a portion of the workshop at CityPlace. We will also consider scheduling in our new premises an exhibition of the boards generated in connection with the workshop.

I hope that you will give serious consideration to the proposal of the Office of the Arts and Humanities.

Yours sincerely,

Ron Rothman
Executive Director

The Artists Foundation, Inc. 110 Broad Street, Boston, Massachusetts 02110 Telephone (617) 482-8100

JOHN JOSEPH MOAKLEY
9TH DISTRICT, MASSACHUSETTS

DEPUTY WHIP

COMMITTEE ON RULES

SUBCOMMITTEE ON
RULES OF THE HOUSE

CHAIRMAN

Congress of the United States
House of Representatives
Washington, DC 20515

JOHN W. MCCORMACK
POST OFFICE AND COURTHOUSE
BOSTON, MA 02109
617) 223-[illegible]

4 COURT STREET
TAUNTON, MA 02780
617) 824-6676

December 8, 1986

Design Arts Program
National Endowment for the Arts
Washington, D.C.

Dear Director,

In an attempt to develop a more cohesive cultural policy for the City of Boston, the Office of the Arts and Humanities has proposed a Downtown Cultural District. This plan has my complete support and I strongly urge you to provide funding to this proposal.

The performing arts contribute to the vitality and quality of life in Boston. Boston now faces a shortage of performance, rehearsal and office space for the performing arts which is having a negative impact on the quality of the cultural life of this great city. The performing arts provide employment to a large number of Boston residents and are labor intensive. Money generated by the performing arts usually remains in Boston.

Working space for the city's performing artists is currently scarce. The OAH's proposal would allow development of collaborative space that could be shared by performing groups for performances, rehearsals and offices. This would be an ideal solution to the limited space available in a city like Boston. Performing arts facilities have enriched the neighborhoods in the areas in which they are located. Examples of this are the Lincoln Center in New York City, and the Yerba Buena Center in San Francisco.

In conclusion, a thriving Cultural District would be of significant benefit to tourism, employment and local retailers. I ask that you give this proposal serious consideration.

Sincerely,

Joe Moakley

John Joseph Moakley
Member of Congress

December 8, 1986

Design Advancement Program
The National Endowment for the Arts
1100 Pennsylvania Avenue
Washington, DC 20506

To Whom It May Concern:

The concept of a cultural district has been percolating in Boston since the idea emerged at a conference sponsored by the Masssachusetts Cultural Alliance in the fall of 1984. At that conference representatives nationwide gathered and shared the experience and models of cultural district development. Given the enthusiastic response, the idea was followed up by a session sponsored by the Boston Resident Theater District Alliance in the spring of 1985.

Since then, under the leadership of the newly-created Office of the Arts and Humanities and with the support of the Boston Chamber of Commerce, the cultural community has significantly organized in support of the development of a downtown cultural district in Boston.

After a year-long planning process, an ad-hoc Performing Arts Developmental Task Force submitted a proposal to the Boston Redevelopment Authority (BRA). The BRA accepted the plan and refined it by incorporating with its recommendation the specific needs and opportunities of the area.

With development interests lined up to get involved in the cultural district, the challenge is to creatively and effectively dovetail the pieces, in terms of architecture, urban design, open spaces, and pedestrian uses. The Design Advancement Grant would provide funds for a workshop to gather ideas for the design of a public space system which is appropriately artistic and theatrical while being identifiably Bostonian in character.

This project could be one of the largest of its kind in the nation, and very likely a model for cultural development projects in the next decade the way that Faneuil Hall Marketplace was for urban retail center development in the 1970's.

With a membership of over 250 cultural organizations, the Massachusetts Cultural Alliance actively supports the development and implementation of the proposed Downtown Cultural District. We urge you to lend your support by granting the Office of Arts and Humanities' request for the Design Advancement Grant.

Sincerely,

Libbie Shufro
Executive Director

THOMAS W. MORRIS & COMPANY INC.
31 GLEN ROAD
WELLESLEY HILLS, MASSACHUSETTS 02181
TELEPHONE (617) 239-1341

December 6, 1986

Mr. Frank Hodsell
Chairman
National Endowment for the Arts
Washington, D.C.

Dear Frank:

This letter is to support the Boston Office of the Arts and Humanities application for a Design Advancement Grant for the proposed Downtown Cultural District.

Development pressures and other factors have left Boston's performing artists with a shortage of space in which to perform and rehearse, and to administer their organizations and outreach efforts to Boston's neighborhoods. The Downtown Cultural District is a plan which will address these problems in concrete terms. The plan is being developed by the Office of the Arts and Humanities and the Boston Redevelopment Authority.

Most importantly, the Opera Company of Boston will find itself in the center of the Cultural District. The Opera House is a marvelous old building which houses one of the world's preeminent opera companies. There have been many recent changes in the Opera Company of Boston and recently a new team of business and community leaders have been formed into a new Office of the President in order to plan, guide and implement a program for organization and financial stability for the Company. It is my pleasure to assist that new Committee. We are hard at work on plans that will achieve the goal of providing this community with a stable institution of a quality commensurate with its fine artistic reputation.

Central in these plans is the development of the area and ultimate renovation of the Opera House. The Cultural District is an important part in this plan and as such we heartily endorse the Grant application to Boston's Office of the Arts and Humanities.

With kind personal regards.

Yours sincerely,

Thomas W. Morris
President

TWM/jes

ARTS BOSTON

OFFICERS
James F. Connors, *President*
William McMorrow, *Immediate Past President*
John Calkins, *Vice President*
Harold I. Turin, *Vice President*
Sandra O. Moose, *Treasurer*
Marge Roedig, *Secretary*

BOARD OF DIRECTORS
Peter Altman
Producing Director
Huntington Theatre Company

Cecilia Bresnahan
Vice President
ston Communications Group

John Calkins
Vice President
Bank of Boston

David K. Case
Director
Plimoth Plantation

James F. Connors
mes F. Connors & Associates

Robert Cumings
President
Greater Boston Convention & Visitors Bureau

Steven C. Horowitz, Esq.
General Counsel
Hill and Barlow

Katharine D. Kane
President
Katharine D. Kane, Inc

William McMorrow
Vice President
The Gillette Company

Dr. Sandra O. Moose
Vice President
he Boston Consulting Group

Lawrence Murray
Executive Director
ARTS/BOSTON

Ronald Ritchell
Director
Lyric Stage Company

Marge Roedig
General Manager
The Shubert Theatre

Judee Shupe
Manager
Janelon Associates

Charles E. Tarbox
neral Director of Advertising
John Hancock
tual Life Insurance Company

Harold I. Turin
Executive Vice President
Ingalls Associates, Inc

December 8, 1986

Design Arts Program
National Endowment for the Arts
Washington, D.C.

Dear Staff and Panel:

This letter is to support the request for a design advancement grant from the City of Boston. With the Downtown Cultural District plan coming closer to reality, this grant would enable the design aspects to receive appropriate attention.

Boston is well known as a cultural center; what is less well known is that dozens of the City's small and mid-sized groups are currently homeless. Recently the Office of the Arts and Humanities has begun comprehensive planning to alleviate this problem.

Thus your support of their request will be an important step towards making the Downtown Cultural District a reality. Please let me know if I can be of further help.

Sincerely,

Lawrence Murray

Lawrence Murray
Executive Director

LM:rk

HN KERRY
SSACHUSETTS

United States Senate

WASHINGTON, DC 20510

Massachusetts Transportation Building
Ten Park Plaza - Suite 3220
Boston, Massachusetts 02116-3969
(617) 565-8519
December 9, 1986

National Endowment for the Arts
Design Arts Program
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

To Whom It May Concern:

I am writing in support of the Design Advancement Grant proposal submitted by the Boston Office of the Arts and Humanities. I believe the funding of this proposal is a critical factor in the development of the downtown cultural district.

A new cultural district in Boston is strongly needed at this time due to a shortage of performance, rehearsal and office space. This shortage has a strong negative impact on the cultural and economic life of the city. The performing and visual arts is a vital contributor to the Boston economy and is an attraction for tourists. A downtown cultural district will be a significant asset to the economy of China-town and the adjacent area in relation to restaurants and other commer-cial enterprises. The performing arts provide employment to a large number of Boston residents and are labor intensive. Money generated by the performing arts tends to remain in Boston.

A cultural district will enhance the life, neighborhoods and economy of the City of Boston. Funding of this proposal will be an important step in creating this district. I urge you to approve the Boston Office of the Arts and Humanties' grant request.

Sincerely,

John F. Kerry
United States Senator

JFK:tac

EDWARD J. MARKEY
7TH DISTRICT, MASSACHUSETTS

COMMITTEES:

INTERIOR AND INSULAR AFFAIRS

ENERGY AND COMMERCE

CHAIRMAN
SUBCOMMITTEE ON ENERGY CONSERVATION AND POWER
COMMISSION ON SECURITY AND COOPERATION IN EUROPE

2133 RAYBURN HOUSE OFFICE BUILDING
WASHINGTON, DC 20515
(202) 225-2836

DISTRICT OFFICE
JOHN F. KENNEDY BUILDING
BOSTON, MA 02203
617) 223-2781

Congress of the United States
House of Representatives
Washington, DC 20515

8 December 1986

Chairman Francis M. Hodsoll
National Endowment for the Arts
1100 Pennsylvania Avenue, NW
Washington D.C. 20506

Dear Mr. Hodsoll:

I am asking you to support an exciting opportunity for the City of Boston and the State of Massachusetts -- planning of a Downtown Cultural District for the city.

Creation of this district would inject new life into Boston's ailing Theatre Distict and solve the critical space shortage faced by its lively and tenacious performing arts community. Existing theatres are not suitable for the city's resident performing groups to utilize.

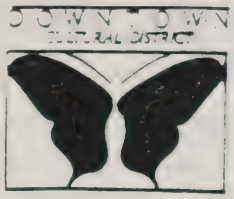
The Mayor of Boston took the first step toward ensuring Boston's cultural future by creating a city arts department. The Locals Test Program of the NEA took the second step in funding the office for the next three years. I am asking you to take the third step of providing the means for implementing the new office's first major project.

Best wishes,

Sincerely,

EDWARD J. MARKEY
Member of Congress

EJM/sg



Staff Resumes

RAYMOND L. FLYNN
MAYOR

BRUCE P. ROSSLEY
COMMISSIONER

OFFICE OF THE ARTS AND HUMANITIES

BOSTON ART COMMISSION

Boston City Hall — Room 720
Boston, Massachusetts 02201
617-725-3245

BRUCE P. ROSSLEY

EXPERIENCE

1986	COMMISSIONER, Office of the Arts and Humanities, City of Boston, MA.
1984-86	ARTS ADMINISTRATOR, Mayor's Office of Business and Cultural Development, City of Boston, MA.
1977-84	MARKETING MANAGER, Royal Label Company, Boston, MA.
1976-78	STATE REPRESENTATIVE, State of New Hampshire

ARTS BACKGROUND

FOUNDER, Metro Area Theatre Arts Group, Boston, MA.
FOUNDER, Theatre-by-the-Sea, Portsmouth, NH.
PRODUCTION STAFF, Hampton Playhouse, Hampton, NH.
PRODUCTION STAFF, Southern California Community Theatres.

PROFESSIONAL MEMBERSHIPS AND DIRECTORSHIPS

BOARD MEMBER, U.S. Urban Arts Federation.
MEMBER, National Assembly of Local Arts Agencies.
DIRECTOR, Opera Company of Boston.
DIRECTOR, Lyric Stage, Boston, MA.
DIRECTOR, Metropolitan Symphony Orchestra, Boston, MA.
DIRECTOR, Art Institute of Boston.
DIRECTOR, Strand Theatre Performing Arts Center, Boston, MA.
DIRECTOR, National Dance Institute of New England.

EDUCATION

1969	M.B.A., California College of Commerce/Long Beach
1967	B.A. in Political Science, California College of Commerce/Long Beach

RESUME OF

Mary O. Shannon
Executive Secretary
City of Boston Art Commission
Office of the Arts and Humanities
Boston City Hall
Boston, MA., 02201
(617) 725-3245

Education: Rosary College, River Forest, Illinois,
Bachelor of Arts, English Literature, 1958

Experience:

1978-Present: Executive Secretary, Boston Art Commission. Staff person to City agency responsible for approval, acquisition, custody and interpretation of all City owned art.

1984-Present: Staff Assistant to Browne Fund Committee. Staff person to Advisory Committee for major City trust fund established for beautification of public spaces and creation of new public art in City.

1977-1978: Intern/Consultant to Massachusetts Bay Transportation Authority. Worked in Community Affairs and Marketing Division and on design development for informational signage system.

Professional Experience:

1979: Harvard University Graduate School of Design, Continuing Education Division, Course in Public Art.

1985, 1986: Juror, WBZ Fund for the Arts.

1986: Juror, Arts in Transit, The Southwest Corridor.

Community Service:

1984 - Present: President, Boston Community Music Center.

1986 - Present: Board of Directors, The Bostonian Society.

Barbara L. Barros
Urban Designer-City Planner

10 Free Street • Hingham, Mass. 02043 • (617) 740-1055

EXPERIENCE

Urban Designer, Boston Redevelopment Authority
Boston, Mass. 5/83–Present.
Projects: Boston Tomorrow, Issues for Development
Downtown Development Guidelines Project
and Special Studies
Downtown Urban Design Study
Fort Point Channel Area District Design
Harborpark Plan and Design Guidelines
Dudley Station, Roxbury Revitalization

Urban Designer, Stull Associates, Boston, Mass. 1/82–1/83
Projects: Bird Island Flats Project, Massport, Logan Airport, Boston.
Century Freeway Corridor, Cal., Economic Dev. Strategy.

Researcher for book **On Common Ground,**
Townscape Institute, Cambridge, Mass. 1–6/80

Urban Designer/City Planner, City of Pittsfield Planning Board,
Pittsfield, Mass. 1/75–7/79.
Projects: Downtown Revitalization Planning; Zoning;
Project Supervisor—Historical Survey and Planning.

Planner, Franklin County Regional Planning Commission,
Greenfield, Mass., 73–74.

Site Planner, Gordon Ainsworth and Associates,
South Deerfield, Mass., 72–73.

EDUCATION

Harvard University Graduate School of Design, Cambridge, Mass.
Master of Landscape Architecture in Urban Design, 9/79–6/81.

University of Massachusetts, Amherst, Mass.
Bachelor of Science in Urban Design/City Planning, 71–72, 75.

Conway School of Landscape Design, Conway, Mass., 9/72–6/73.

Rhode Island School of Design, Providence, R.I., 9/68–6/69.

AREAS OF SPECIAL EXPERTISE

- Urban Revitalization Planning—all aspects.
- Project Initiation and Administration.
- Community Participation and Public Awareness.

References and Portfolio available upon request.

OFFICE OF THE ARTS AND HUMANITIES

BOSTON ART COMMISSION
Boston City Hall — Room 720
Boston, Massachusetts 02201
617-725-3245

RAYMOND L. FLYNN
MAYOR

BRUCE P. ROSSLEY
COMMISSIONER

CATHERINE ROYCE

Experience

CITY OF BOSTON, OFFICE OF THE ARTS AND HUMANITIES, Boston, Massachusetts, Performing Arts Administrator

Responsible for advocating for Boston performing artists and arts organizations. Activities include acting as liaison between Boston artists and city hall departments; contract negotiations; long-range performance facility planning; advocating for artists and arts organizations in the area of legislation, facilities and constituency awareness.

M. HARRIET MCCORMACK CENTER FOR THE ARTS AT THE STRAND THEATRE, Dorchester, Massachsuetts, Executive Director

Responsible for the administration of this non-profit 1400-seat theatre and community arts center in inner-city Boston. Activities include community outreach, audience and income development, grant solicitation and administration and overall management of the theatre itself. 1985-1986

NEW ENGLAND FOUNDATION FOR THE ARTS, Cambridge, Massachusetts, Evaluator

Involved travel around New England assessing dance companies which had applied to be included on the New England Touring Programs. Responsibilities included viewing companies and providing written evaluation. 1983-84, 1982-83, 1981-82, 1979-82

NEW ENGLAND FOUNDATION FOR THE ARTS, Cambridge, Massachusetts, Consultant

Dance Touring Program Coordinator: In-state representative for the National Endowment for the Arts dance program. Responsibilities included sponsor development and oversight; liaison among sponsors, dance companies, other New England Dance Touring Program Coordinators and the National Endowment; contract negotiations. 1987-79

CLEARING, Boston, Massachusetts, Manager, Performner

Responsible for administering the managerial details for this 5-member improvisational dance company with which I also performed. 1980-82

CONCERT DANCE COMPANY OF BOSTON, Watertown, Massachusetts, Publicist

Responsible for all press and public relations activities for this nationally known modern dance repertory company. 1980-81

MASSACHUSETTS CONTEMPORARY DANCE ASSOCIATION - DANCE/NEW ENGLAND '81, Boston, Massachusetts, and ARTICULTURE, INC. - DANCE/NEW ENGLAND '80 and '79, Cambridge, Massachusetts, Consultant

Provided assistance in program development, contract negotiations, fundraising and proposal writing; coordinated Selection Committee which determined which local and regional dance companies would appear on this six-week dance concert series. 1978-1981

ARTISTS FOUNDATION, Boston, Massachusetts, Lecturer

Led ten-week seminar in dance management and an additional three-hour workshop on grantsmanship as part of Taking Care of Business Program. 1978-79

ARTISTS FOUNDATION, Boston, Massachusetts, Assistant Program Coordinator

Pilot Long-Term Residency Project: Responsible for every aspect, from preparation to fulfillment of five-week dance residency with Merce Cunningham and Dance Company. Responsibilities included co-authoring the initial funding request to the National Endowment for the Arts; fundraising; sub-sponsor development and coordination; contract writing and negotiations; proposal writing; liaison between sub-sponsors and Company management; on-site residency coordination throughout the tour (acted in a liaison as well as supervisory capacity); coordinated completion of final report. 1976-78

ARTISTS FOUNDATION, Boston, Massachusetts, Acting Coordinator/Assistant Program Coordinator

Dance Touring Program: In-state representative for National Endowment for the Arts dance program. Served as acting coordinator during annual 4-6 month absence of coordinator and as her assistant upon return. Responsibilities included sponsor development and oversight; liaison among sponsors, dance ccompanies and the National Endowment; contract negotiations; maintenance of annual touring schedule both for national tours of visiting companies and local dancers and dance companies; dance consultant to the Foundation's Artists Fellowship and Artist-in-Residence Programs. 1976-78

WGBH EDUCATIONAL FOUNDATION, Boston, Massachusetts, Proposal Assistant/Production Secretary

Scarlet Letter Television Project: Worked with Producer/Director Rick Hauser on proposal phase of projected video serialization of Nathaniel Hawthorne's Scarlet

Letter. The aim of this phase was to produce a proposal to the National Endowment for the Humanities, requesting a major portion of the project's funding. Responsibilities included coordinating panel meetings, assisting in script revision, shooting schedule and budget preparations; coordination of production of the proposal itself. 1977.

Arts Related Activities

MCCORMACK CENTER FOR THE ARTS, Advisory Committee (1986-)
NORTH ATLANTIC BALLET COMPANY, Advisory Committee (1986-)
BOSTON RESIDENT THEATRE ALLIANCE, Board of Directors (ex-officio, 1986-)
IMPULSE DANCE COMPANY, Advisory Committee (1986-)
NATIONAL DANCE INSTITUTE/NEW ENGLAND, Advisory Committee (1984-)
YOUNG AUDIENCES OF MASSACHUSETTS, Program Committee (1985-)
CAMBRIDGE MULTI-CULTURAL ARTS CENTER, Panelist (1983-84)
PERFORMING ARTISTS ASSOCIATES, Dance Panelist (1982-85)
CAMBRIDGE RIVER FESTIVAL, Dance Panelist (1982)
MASSACHUSETTS CONTEMPORARY DANCE ASSOC., President (1977-79)
FIRST NIGHT 1979, Dance Panelist
CONCERT DANCE COMPANY OF BOSTON, Board of Directors (1978-79)

Homer Russell
3½ Wendell Street
Cambridge, Mass. 02138
617-576-3846 (home)
617-725-3850

EDUCATION

Harvard University	1969 - 1970	Master of Architecture
Harvard University	1964 - 1967	Bachelor of Architecture
Princeton University	1960 - 1964	Bachelor of Arts

EXPERIENCE

1984 - present	Chief Design Review Officer Environment Department Boston City Hall
	Visiting Critic - Architecture Department Rhode Island School of Design
	Elected Member Block Island Historic District Commission
1981 - 1984	Olson Lewis Architects and Planners Manchester, Massachusetts
1978 - 1981	Innkeeper - Cliffdwellers Hotel Nevis, West Indies
1967 - 1978	Development Analyst, City Planner, Urban Designer Boston Redevelopment Authority

AWARDS

First Place	Solar Design Competition 1983 American Gas Association and Solar Age Magazine
Finalist	Compact House Competition 1982 For my house on Block Island, which I designed and built myself over a three year period
SPECIAL PROJECTS	Coordinator of the technical and financial effort to move Block Island's Southeast Light, a 5 million pound masonry structure built in 1873, to save it from falling over the edge of rapidly eroding cliffs

RICHARD J. SHAKLIK
273 Beacon Street
Boston, Massachusetts 02116
(617) 536-5964

WORK EXPERIENCE:

1979 to Present — BOSTON REDEVELOPMENT AUTHORITY

Planning Officer: Participate in area planning studies and project planning including Dudley Plan and East Boston Piers project. Coordinate Long Wharf Phase II project planning in conjunction with DEM. Prepare special planning studies such as examination of Board of Appeal Process. Directed planning activities in several downtown neighborhoods (Back Bay, Beacon Hill, Bay Village). Developed amendments to zoning code and prepared neighborhood guidelines for evaluating licensing proposals.

1978 — BOSTON LANDMARKS COMMISSION

Architectural Historian: Organized and conducted comprehensive architectural/historical survey and analysis of large Boston district. Formulated preservation recommendations. Prepared nominations for National Register designations.

1973 to 1977 — CENTRAL VIRGINIA PLANNING DISTRICT COMMISSION

Principal Regional Planner: Prepared and directed planning studies, development regulations, and policy formulation for regional agency and on consulting basis for area governments. Participated in work program and budget formulation. Organized and supported activities of citizen policy and technical committees. Prepared presentations and conducted seminars, public hearings and workshops.

EDUCATION:

1979 — Master of Arts in Historic Preservation
Boston University

1976 — Management Courses
Virginia Polytechnic Institute

1972 — Master of Urban Planning
Michigan State University

1970 — Bachelor of Arts in History
Northeastern University

SANDRA SWAILE, URBAN DESIGNER
48 Pratt Street; Allston, MA 02134

EDUCATION

Carnegie Institute of Technology, BFA '55
Boston Architectural Center, Cert. of Arch. '74
Boston University, Master of Urban Affairs '77

EXPERIENCE

New York City, Commercial Art & Interiors	'55-'60
Redevelopment Authority of Alleg. County, Designer	'64
Pittsburgh Regional Planning Assoc., Designer	'65
Boston Redevelopment Authority, Architect	'66-present

PROJECT DESCRIPTION

Urban Design

Blue Hill Ave. Commercial Development
Dudley Station & Grove Hall Master Plans
Fort Point Channel Site Planning
Arlington - Hadassah Housing Proposal - Park Plaza
GSA Site Studies @ Church Green
Lower Washington (Le Grange St.) Housing Proposals
Temporary Improvements, Theater District
E. Boston & S. Boston NDP Planning
Lena Park NDP; Lincoln-Everett Townhouses
Lower Mills Heritage Park Application

Rehabilitation & Reuse Studies

Sullivan Square Transportation Terminal
Charlestown Savings Bank - to Apartments
Charlestown Library - to Bunker Hill Exhibit Center
Broadway Theater - S. Boston
Old Brewery Conversion to Housing
Leather District & Broad St. Conversion Areas

Commercial Revitalization Projects

City Wide; Many in Cooperation with "Restore" Program and Neighborhood Business Groups.
Kenmore Square, Charles Street, Newbury Street, Uphams Corner, Roslindale Square, Center Street, W. Rox. & J.P., etc. etc.

Landscape Design

[illegible] numberable Parks & Playgrounds with Parks Dept.
Parking Lot Layout, Streetscape for Urban Renewal & Todds
Main St., Charlestown - Landscape Design & Development
Final Stage of City Hall Plaza, Bunker Hill Mall Landscaping
Milk St., Garage Garden etc.

Exhibit Design

Design & Execution of Exhibits, Booths & Kiosks for Boston Zoo.

DAN MOON

449 Beacon Street
Boston MA 02115
617/722-4300 Days
617/266-3962 Evenings

EXPERIENCE

Chief of Graphic Design

1977 – Present

BOSTON REDEVELOPMENT AUTHORITY
Direct graphic design team, free-lance designers, illustrators, and photographers. Manage department purchases, billing arrangements, work flow and quality control. Design and produce public relations materials from concept to delivery for Mayor of Boston, Executive Director of BRA, urban planners and other City departments in local national and international markets. Print materials include four color booklets, one, two, and three color brochures, posters, signage, and event invitations. Audio-visual products include multi-projector slide presentations, television graphics, and informational charts.

Assistant to Art Director

1976-1977

ALLIED ADVERTISING, BOSTON
Produced print ads recruiting professionals for highly technical fields. Duties included layout, type spec, camera work, and finished art.

Community Art Program

1971

CITY OF TRENTON, NJ
Supervised city-wide art program. Developed curriculum for and conducted training sessions on arts and crafts techniques for inner-city youths.

Free-lance

Specialized in brochures, invitations, charts

EDUCATION

1982

MASSACHUSETTS COLLEGE OF ART BOSTON, MA
Design and the Computer

1979

THE NEW SCHOOL FOR SOCIAL RESEARCH NEW YORK, NY
Art and the Community Seminar

1976

MASSACHUSETTS COLLEGE OF ART
Illustration for Children's Books

1975

MASSACHUSETTS COLLEGE OF ART
Bachelor of Fine Arts in Design

1972

NEW ENGLAND SCHOOL OF ART AND DESIGN, BOSTON, MA
Course work in graphic design and portfolio development

1971

MERCER COLLEGE TRENTON, NJ
Associate of Arts with Honors in Design
One year major in fine arts (pre-architecture training)

RESUME

ROGER C. ERICKSON
126 Main Street
Irvington, New York 10533
Telephone: 914-591-6631

Married 6 feet 5 190 pounds

JOB OBJECTIVE — Position as architect/landscape architect. Completely open to scale and type of project.

EXPERIENCE

1971 to Present — NATIONAL TRUST FOR HISTORIC PRESERVATION, Tarrytown, N.Y. Work as architect/landscape architect on National Trust's "Lyndhurst Estate" in the restoration of Gothic Revival Mansion, Coach House complex, Jay Gould's 1881 Greenhouse, and the magnificent Victorian landscape itself. Responsibilities are: measured drawings, restoration and reconstruction drawings, and supervision of actual construction.

1970 to 1971 — HUDSON RIVER VALLEY COMMISSION, Tarrytown, N.Y. Designer/Planner in interdisciplinary office. Major objective was completion of Hudson River Valley Plan in conjunction with reviewing projects of varying scales within jurisdiction. These involved regional and city planning, resource planning, architecture, urban design, and site analysis.

1969 — THE ARCHITECTS COLLABORATIVE, Cambridge, Mass. Summer work as landscape architect: site planning, cut and fill calculations, working drawings.

1967 to 1968 — DARBOURNE & DARKE, Richmond, England. Varied work with New Town plans (Basildon), large housing estates, Runcorn New Town Competition, and Richmond Town Center.

1966 to 1967 — RALPH ERSKINE, SAR, RIBA, Stockholm, Sweden. Unique experience with five-man "home" office. Projects included housing estates (Tibro, Sweden), Clare College (Cambridge, England), various competitions including Espo Town Center (Finland), Folkusnus (Uppsala, Sweden), and Stockholm City Center.

1966 — ROYAL SWEDISH OPERA HOUSE, Stockholm, Sweden. Four months painting scenery, backdrops, and props.

1966 — Selected as sole Swedish entry to Biennale de Paris stage design competition.

1965 — [illegible] Stockholm, Sweden. [illegible] housing. Drawings given upon return to Stockholm.

1963 to 1965 — BIRCH LINDGREN, SAR, Stockholm, Sweden
Architect working on hospitals, housing estates, and schools.

1963 — OLIVER AND SMITH, Norfolk, Virginia

MILITARY SERVICE — Honorable discharge.

EDUCATION

1968 to 1970 — HARVARD UNIVERSITY, Cambridge, Mass.
Master's degree in Landscape Architecture, June, 1970. Concentration in problem-solving techniques, eco-systems, resource/site analysis, and regional planning. Computer work stressed. Received scholarship second year. Alternate, Elliot Prize. Worked as landscape architect during summer.

1964 to 1967 — ROYAL SWEDISH ACADEMY, Stockholm, Sweden
Received diploma in June, 1967 (equivalent to Master's degree in Architecture). Highly diversified curriculum; traveled throughout Great Britain to study housing--one-year trip financed by Academy scholarship. Fourth place in "King's Prize Problem."

1958 to 1963 — NORTH DAKOTA STATE UNIVERSITY, Fargo, North Dakota
Bachelor of Architecture degree, June, 1963; major in architecture with minors in math and art. Financed education with athletic scholarship. Earned five letters, voted "Most Valuable Athlete." Worked as draftsman, surveyor during summers.

REFERENCES — Will be forwarded upon request.

MICHAEL YU-CHENG KAU
10 Buttonwood Street #1
Dorchester, MA 02125
Telephone: 617/825-2631

EDUCATION

1982-1984 **Harvard Graduate School of Design** Cambridge, Massachusetts
Received Master of Architecture in Urban Design degree in June 1984.

1972-1977 **Feng-Chia University** Taichung, Taiwan
Received Bachelor of Architecture degree in June 1977
Feng-Chia Architecture Journal 14, Editor-in-Chief (1975-1976)
National Journal Competition of 1977 in Taiwan, First Price
Feng-Chia Architecture Journal 14

WORK EXPERIENCE

1984-July 1986 **Richardson-Nagy-Martin** Dallas, Texas
Urban Designer/Planner - Planned a number of projects ranging from ten acres to 125 acres, including single-family houses, multi-family homes and mixed uses.

1981-1982 **Ho-Chaio Development Corporation** Pingtung, Taiwan
Project Manager - Developed 36-unit and 108-unit condominium projects. Coordinated with city officials and architect. Responsible for accelerated project approval. Supervised construction and schedule control.

1980-1981 **Hsin-De Consulting Company** Taipei, Taiwan
Project Designer - Involved in project design and planning for a hotel, a resort and housing.

1979-1980 **Lee Architects and Associates** Taipei, Taiwan
Designer and Draftsman - Promoted from draftsman to designer. Projects including residences, offices, schools and auditorium and a redevelopment plan for a town center with neighborhood participation.

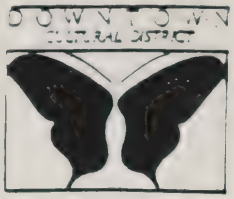
PERSONAL BACKGROUND

1977-1979 Military Service in Taiwan, ROC
1982 Permanent Resident of the United States

AWARDS First price for 300-unit housing competition in 1981, Taiwan

References available upon request.

Tom Benedict President, Condominium Management [illegible]
Real Estate Development Project Executive at Town [illegible]
(STATE) [illegible]



Candidates for Design Session Advisor

Pallas C. Lombardi

21 Ellery Street, #4
Cambridge, Massachusetts 02138
617-576-8658

Professional Experience

7/82-Present **Director** Arts On The Line
Cambridge Arts Council, Cambridge, MA

Responsible for the management of two art-in-transportation programs comprising Arts On The Line, a nationally-recognized "model" U.S. Department of Transportation project, jointly developed by the Cambridge Arts Council (CAC) and the Massachusetts Bay Transportation Authority (MBTA).

Responsibilities include overall leadership and program planning, negotiation of administration and artists' contracts, fiscal management ($600,000+ administration, $1.5 million art budget), preparation of quarterly narrative and budget reports, problem-solving, grantwriting and fundraising, hiring, supervision of staff and consultants, and serving as the liaison between the artists and the MBTA, architects, engineers, contractors, unions, and the public while effecting the incorporation of 20 contemporary artworks into four major transit facilities: the MBTA's Red Line Northwest Extension. Direction of staff responsible for integrating 16 contemporary artworks into 11 redesigned subway stations and a comprehensive "temporary" art program for those stations. Initiation, development and coordination of programming that increases the public's awareness of the program and public art. Writing promotional materials, and giving public presentations, production of an 8-year project report and evaluation for the MBTA and the project funding source: Urban Mass Transportation Administration (U.S. DOT)

10/80-6/82 **Program Administrator** Arts On The Line
Cambridge Arts Council, Cambridge, MA

Implemented the Artist Selection Procedure to select art for 11 Station Modernization subway stations, organized site committees for each station, selected jurors', up-dated the national slide registry, produced call-to-artists and promotional materials, led art committee meetings and site tours, worked with artists and architects to promote collaboration and integration of proposals into MBTA construction documents, and coordinated all phases of work with appropriate MBTA departments. Negotiated artists' contracts, managed art budget, monitored artists' proposal, fabrication, and installation phase work; wrote grants, raised program funds, presented the project through the media and slide-illustrated talks, prepared quarterly narratives and budgets, supervised staff and consultants, and interfaced the Station Modernization art program work with the MBTA's Red Line Northwest Extension and Southwest Corridor art projects

7/79-9/80 **Curator** Art Colloquium, Inc.
Salem, Massachusetts

Organized all phases of a twelve-month exhibition schedule through direct contact with artists, museums and gallery directors, local officials, and a staff of 10 people; presented monthly exhibits on topics of contemporary art and architecture, managed the budget, negotiated contracts, acquired insurance for each exhibit, wrote and produced exhibition catalogues, wall text, publicity, and grant application; planned opening receptions, workshops, symposia, and lectures held in conjunction with exhibitions; and supervised staff, installation crews, and interns

1976-1978 **Co-founder and Acting Director** Arow, Inc.
Art Resources Open to Women, Inc. Schenectady, New York

Established a working board of directors, initiated the incorporation of the non-profit art center, including acquisition of a tax-exempt status as an educational art institution, acquired office, resource library, gallery and studio space on main street; established by-laws and policy; developed programs, exhibitions, workshops, lectures and visiting artists' series; managed budget, wrote grants, raised funds, evaluated and promoted the programs, coordinated production of a monthly newsletter, and hired and supervised staff and volunteers

Pallas C. Lombardi

Selected Relative Experience 1986-1984

Consultant

Great Woods, Performing Arts Center, Mansfield	Art Plan
Fall River Arts Lottery Council, Fall River	Public Art Plan
MTA, New York	Art-in-Transportation

Producer

Cambridge Arts Council, Cambridge

"Arts On The Line"	Public Art Advocacy Film
The Forum, JFK School of Government, Harvard	Film Premiere
The First New England Public Art Conference	Co-Fundraiser, Producer, Presenter
Red Line Northwest Extension	Brochure
Collaboration at the Station: Art and Architecture for the MBTA	Catalogue
Christopher Barnes: Subway Photographs	Touring Exhibition, Catalogue

Art Juror

Massachusetts Council on the Arts and Humanities, Boston	Visual Arts
Connecticut Council on the Arts, Hartford	Site: Bradley International Airport
	Site: Danbury Courthouse
Massachusetts DEM, Arts Extension Service, Amherst	Site: Lawrence
Vermont State Arts Council, Montpelier	Site: Brattleboro Courthouse
Secretary of Transportation/ Art Committee	Site: Transportation Building
Arts in Transit: Southwest Corridor Project	Site: Back Bay Station

Lecturer

Museum of Fine Arts School, Boston	"Public Art"
Portland School of Art, Portland	Art In Public Places Conference
University of Massachusetts, Boston	"Public Art Proposals vs. Finished Art"
Massachusetts College of Art, Boston	"Art Administration"
Leslie College, Graduate Management Course	"Arts Management"
Harvard Graduate School of Design, Cambridge	"Public Art: Collaboration"
UrbanArts, Inc./ J.P. High School, Boston	"The Artist and the Client"

Awards

Governor Michael S. Dukakis	Citation
"For outstanding contribution in bringing the arts to the Commonwealth..."	
New England Monthly Magazine	Local Hero

Education

1978	Goddard College, Plainfield, VT M.A., Art and Women Studies
1975	State University of New York at Albany B.A., Double major: Art and English Magna Cum Laude

References Upon request

PAMELA WORDEN

President and Chief Executive Officer
URBANARTS, Inc.
P.O. Box 1658
Boston, MA 02205
617-262-2246

Pamela Worden has 18 years experience in the fields of international and public art administration. She has initiated nationally-recognized public and community arts programs, and has designed seminars, events, and cultural programs for numerous clients both in this country and abroad.

As the first Director of the Cambridge (MA) Arts Council, Ms. Worden launched Arts on the Line, a major arts-in-transportation project designed for the Massachusetts Bay Transportation Authority (MBTA). During her tenure at the Counil, she also created and implemented The Parklet Program, a comprehensive strategy for improving the physical appearance of a city through the vehicle of public art. Under her direction, the City of Cambridge passed the first 1% for Art Ordinance in the Commonwealth of Massachusetts. Public art commissions under 1% for Art have totalled more than $300,000 to date.

In 1980 Ms. Worden founded URBANARTS, Inc., a public arts agency with a commitment to reaffirm the role of the arts in the urban environment. Services include consultation, information and education, programming, and advocacy.

In 1983 URBANARTS, Inc. was awarded a contract by the MBTA to administer Arts in Transit: The Southwest Corridor, involving the selection and installation of public art in nine new rapid transit stations for the relocated Orange Line.

EDUCATION

Wellesley College, Bachelor of Art, Art History, 1966

The School for International Training, Masters of International Administration, Thesis: "The Necessity of Creativity: The Arts as Communication", 1972

Wellesley College Graduate Seminar, Early Renaissance Painting and Sculpture, Florence, Italy, 1966

The John Hopkins University, Graduate Studies in Art History and Sociology, 1972-73

Massachusetts Institute of Technology, The Center for Advanced Visual Studies. Workshop on the Theory and Practise of Public Celebration, 1975

PROFESSIONAL EXPERIENCE

Internships for Masters in International Administration, 1967-68:

- Teacher, Instituto-Guatemalteco-Americano, Guatemala City
- Researcher, Museum of Modern Art, International Exhibitions Program
- Adminstrator, Institute for International Education, UNESCO International Music Congress, New York and Washington, DC
- Administrator, Sotheby & Company, Department of Painting and Prints, London

Curator, Smithsonian Institution, International Art Program, Washington, DC and Venice, Italy, 1969-70

Program Administrator, International Exhibitions Foundation, Washington, DC and Milan, Italy, 1971-72

Public Art Consultant, 1972-present

Executive Director, Cambridge Arts Council, Cambridge, MA, 1976-80

President, URBANARTS, Inc., 1980-present

A SELECTION OF INSTITUTIONAL CLIENTS

- Smithsonian Institution
- Greater Philadelphia Cultural Alliance
- Independence National Historical Park
- American Institute of Architects
- United States Information Agency
- National Endowment for the Arts
- University of Pennsylvania, University City Science Center
- Northeastern University
- Lowell (MA) Arts Council
- Massachusetts Council on the Arts and Humanities
- Massachusetts College of Art
- Marlboro (MA) Arts Council
- The Academy of Performing Arts, Inc.

A SELECTION OF WORKSHOPS/PANELS/LECTURES

Townsquare Revisited, MIT School of Architecture and Planning and the Rouse Company, 1976

Arts to the People, Pennsylvania Council on the Arts, 1978

Building Our Cultural Community, Metropolitan Cultural Alliance, 1978

The State of the Arts Today, Southern Massachusetts University, 1979

Environmental Art: Aesthetic Implications and Social Intentions, Goethe Institute, 1979

Partners in the Arts and The Artist in the Community, Rhode Island Council on the Arts, 1980

Arts Management Workshop Series, Arts Development Council of Milwaukee, 1980

Urban Design Case Studies, Harvard University, Graduate School of Design, 1980

Art in Public Places, Writing a Grant Proposal, and other workshops, The Artists Foundation, 1980

New Directions for Community Arts, Greater Portland (ME) Arts Council, 1980

Small Scale Public Sculpture, The 12th International Sculpture Conference, 1982

Seminar for City Arts Commissions, Metropolitan Arts Congress (Norfolk, VA), 1983

The Public Art Debate: The First New England Public Art Conference, Cambridge Arts Council, 1984

Testimony, American Council for the Arts, 1985

JURY SERVICE (for the commissioning of public art)

The General Services Administration, 1980

Arts on the Line/MBTA, 1981

The Metropolitan District Commission, 1981

Connecticut Commission on the Arts, 1984

SELECTED PUBLICATIONS - Research, editing and production:

Diaghilev and Russian Stage Designers, (International Exhibitions Foundation, 1971)

Explorations, (Smithsonian Institution, 1971)

La Scala: 400 Years of Stage Designers, (International Exhibitions Foundation, 1971)

USA: XXXVI International Exhibition of Art/Venice, (Smithsonian Institution, 1972)

SELECTED PUBLICATIONS - Co-authorship:

"Neighborhood Value: Reinvestment by Design", (Public Management: International City Management Association, 1977)

Guidelines for the Incorporation of Aethetic Design, Art and Architecture into Transportation Facilities (U.S. Department of Transportation, 1980)

SELECTED PUBLICATIONS - Author:

U.S. Department of Housing and Urban Development, "The Arts: A New Urban Experience", (Challenge!, February 1980)

National League of Cities, "A Design Sampler of City Achievements: Focus on Festivals", (Nation's Cities Weekly, December 1979)

Cambridge Arts Council, MIT, MBTA, "Preface" (Arts on the Line: Art for Public Transit Spaces, 1980)

JOHN N. CHANDLER

19 Mellen Street
Dorchester, MA 02124

home: 617-288-3442
office: 617-436-8000

RESUME

PUBLIC ARTS MANAGEMENT EXPERIENCE:

Since July, 1985: Art Consultant and Administrator, specializing in the selection and placement of art in public places. Projects have included:

o Consultation and coordination of the Lawrence Workers Park project, a program funded in part by the National Endowment for the Arts in which two artists and a landscape architecture firm are collaborating on the design of a place as art at the Lawrence Heritage State Park on the Merrimack River.

o Art consulting and coordination of a public art project for COpley Square in Boston, in cooperation with the COpley Square Centinial Committee.

o Initiation and management of the Art In The Parks program for the Massachusetts Department of Environmental Management. Programs will include Sculptural exhibitions in State parks, purchasing and commissioning art works for specific parks, and the inclusion of artists on design teams when parks are being designed or renewed. Present projects include the Minuteman Bike Trail, the Five Campus Bike Trail, exhibitions planned for Maudslay and Borderlan State Parks, and the study of the feasibility of creating a sculpture park.

o Coordinator of the Public Art Program of the Brockton Art Museum, which is under contract with the Massachsuetts Council on the Arts to coordinate State Percent for Art projects. Recent projects included the Massachusetts Treatment Center in Bridgewater, the Science Building at Southeastern Massachusetts University in North Dartmouth, Bunker Hill Community College in Charlestown, Bristol Community College at Fall River, and the Nantasket Beach Bath House in Hull.

o Grants writing and development work for a municipal arts council.

o Coordination of an open competition to select and commission artists to create permanent works for the renovated Central Square MBTA Station, for the Arts On The Line program.

o Program Coordinator, Temporary Art Projects, Arts On The

Line. Planned an artist selection process for a series of collaborative temporary art projects for Arts On The Line and the MBTA, in which six interdisciplinary teams of visual and performing artists and design professionals plan and implement events at six MBTA stations under construction.

o Guest editor, Art New England, issue on Public Art, published May, 1986.

o Consultant to Sculpture Chicago '85, to select artists for a six weeks public art symposium.

o Consultant to the Michigan State Arts Commission to select artists for public art projects in connection with the creation of an Olympic Sports Training Center at Northern Michigan University in Marquette, in the Upper Peninsula.

o Consultant to the Connecticut Commission on the Arts to select finalists in Sculpture, New Works grants program.

1981-85:
Director of Public Art, Cambridge Arts Council. Duties Included: Consultant to the City of Cambridge on the selection and placement of art in public places. Consultant to the Commonwealth of Massachusetts on public art and percent for art projects for the Greater Boston Area, including Roxbury Community College and the State Archives, Museum and Records Center. Consultant to the Massachusetts Port Authority for the design and implementation of a selection process for the placement of art at the Harborwalk Park at Logan Airport. Consultant to the Massachusetts Bay Transportation Authority for placing art in four new subway stations of the Red Line extension.

As the fist director of the City of Cambridge's Percent for Art program, I was responsible for the development, and implementation of the City's guidelines and policies including: 1. determining the sites within the City and in each new construction project for the location of art works, and the form such art would take, 2. organizing selection committees, 3. developing contracts and negotiating these contracts with the artists, clients and contractors, 4. monitoring the progress of the artists and acting as liaison between the artists and the architects and contractors, 5. developing a community education process, so that the work when installed is anticipated and accepted by the community, and 6. raising additional funds in some instances to complete or expand projects.

ADDITIONAL ARTS AND ARTS MANAGEMENT EXPERIENCE:

Curator and Director of Exhibitions, Institute of Contemporary Art, Boston, MA. 1969-70.

Chairman, Division of Fine Arts and Liberal Arts Studies, Ontario College of Art, Toronto, Ontario, 1971-73.

Administrator, actor and set designer, Boston Arts Group, a theatre company, Boston, MA 1977-79.

Art Critic and regular contributor to art journals since 1966, particularly for Art International and Artscanada magazines. Frequent lecturer on contemporary art and art in public places.

Organized, with Pallas Lombardi, the First New England Artists' Conference, March, 1984. The four day event, funded by the National Endowment for the Arts, attracted participants from coast to coast, March, 1984.

OTHER EXPERIENCE:

TEACHING: 13 years experience teaching philosphy, history, English, criticism and art at: Joliet Junior College in Illinois, Northern Illinois University, the University of Maine at Presque Isle, Bridgewater State College, the Ontario College of Art and York University.

MEDIATOR: Active member of Urban Court Mediators. Have mediated more than thirty disputes and have participated in the training of other mediators in this Dorchester mediation program in alternative dispute resolution.

PLANNER: Worked as an educational planner and program developer with the Massachusetts State Department of Education and for the Metropolitan Planning Project. Also worked as an educational planner with Northeastern University and the Boston Public School System, coordinating the development of a new magnet high school. Other clients: The New England Program in Teacher Education, The Greater Boston Regional Educational Center, The Secretary of Education for the Commonwealth of Massachusetts, the Ad Hoc Committee for a South End High School. The Ad Hoc Committee to End Sexual Discrimination in the Boston Public Schools. Coordinated conference on alternative education. Also developed a long range plan, Future Zed, for the Ontario College of Art.

EDUCATION: M.A. The University of Chicago, 1958. Studied with Otto Von Simpson, Joshua Taylor, Norman McClean, Richard Stern, Richard McKeon, Herbert Lamm, and other members of the Committee for General Studies in Humanities. Graduate majors in philosophy, English and history, with minors in art, music and language. Interdisciplinary concentration: the theory and practice of criticism. Honors on Master's Thesis: "David Hume's Critical Theory". Additional studies in European Intellectual History, with concentration in the history and philosophy of science and technology at Northern Illinois University. Seven years of graduate studies altogether.

SELECTED BIBLIOGRAPHY - JOHN CHANDLER

Magazine Articles Published

"Visual Art and the Invisible World", (with Lucy Lippard) Art International, May,1967
"Tony Smith and Sol LeWitt" Art International, 1967
"Larry Poons: Illusion of Disorder", (in collaboration with L.R.Lippard, Art International, April, 1967
'The Last Word in Graphic Art" Art International, November, 1968
"The Dematerialization of Art" Art International, [illegible] Feb. 1968.
'Art and Customers' Arts Magazine, Dec. 1968
"[illegible] In The Electric Age" Art International, Feb. 1969
'Time Words In Cornbee's word, world' artscanada, April, 1969
"Two London Sculptors" artscanada, April, 1969
"Hans Haacke: Continuity and Change' artscanada, June, 1969
"Incoherent Thoughts on Concrete Poetry" artscanada, August, 1969
'Dialog at an Exhibition' artscanada, October, 1969
'[illegible] and Perpetual Motion Machines" artscanada, [illegible] 1971
'Drawing Reconsidered" artscanada, September, 1971
"Intermedia at Stratford" artscanada, August, 1970
'The Sacred in Contemporary Art" artscanada, April, 1971
Painting From Life" artscanada, June, 1971
[illegible]artscanada [illegible] 1971
"The Tillers of Montezuma" artscanada, [illegible], 1971
[illegible] in Baffinland" artscanada, December, 1971
[illegible] artscanada, [illegible]
[illegible] artscanada, [illegible]
[illegible] artscanada, [illegible]
[illegible] artscanada, [illegible]
[illegible] artscanada, [illegible] 1972
"Notes Toward A New Aesthetics' artscanada, October, 1972
"[illegible]" artscanada, February, 1973
[illegible] artscanada, February, 1973
[illegible] artscanada
[illegible] artscanada, [illegible]
'The Painting of Andrew Tavarelli' Boston Review of the Arts, [illegible]
"101 Dessins Du Quebec" artscanada, May, 1973
'Canadian Painting, A European View" artscanada, Oct. 1973
'Shelter: Self Help Housing in the Third World" artscanada, 1973
'Off the Wall" Nightfall, March, 1973
Power and the Form' Artscanada, Spring, 1973
'Painting' artscanada, [illegible]
[illegible] artscanada, [illegible]
[illegible] artscanada
[illegible] Tab
[illegible] Art New England,
[illegible] Art New England,
[illegible] Art New England, [illegible]

Exhibition Catalogs

Three If By Air, catalog of exhibition of Kathy Porter, Andrew Tavarelli, and Anthony Thompson at the Obelisk Gallery, Boston, 1982

Drawing Reconsidered, Catalog for an exhibition at the Institute of Contemporary Art in Boston. An international exhibition of contemporary drawings organized by the author.

Form and Substance in the Art of Mia Westerlund, Catalog for an exhibition at the Carpenter Art Gallery in Smith College, Northampton, 1975.

Public Art in Cambridge, A catalog of public art in the city of Cambridge at the City of Cambridge Art Council, Cambridge, 1984.

Selected Lectures on Contemporary Art and Public Art

Small Craft Warnings, Lecture on crafts and the education of craftsmen at the Sheridan School of Design, Ontario, 1972

The Art and Craft of Art Criticism, Lecture at [illegible], 1973

Three Women Sculptors, Lecture given at Boston University, 1977

Contempory Art In Boston, Lecture given at the Boston Public Library, 1977

Direct Cast Sculpture, [illegible] Council, 1977

Contemporary Figurative Sculpture, Council of the Museum of Fine Arts, Boston, 1979

Making Art More Accessible to the General Public
1982

The Public and Public Art, [illegible] legislators, Boston State House, 1983.

Public Art: the Last Decade, Panel Discussion, Chicago Council of Fine Arts Administrators, Monterey, 1983

Public Art and Private Art, [illegible] 1983

New Directions in Public Art, [illegible]

Public Art Possibilities, [illegible]

Public Art In New England: From the Heroic to the Common Place lecture sponsored by the [illegible] Plymouth State College, Plymouth, New Hampshire, February, 1984. **Inside the Jury Room**, a panel discussion by Mary Jane [illegible]

Art In Boston, The Last Two Decades

Public Art Selection Panels and Juries

[illegible]

Peoples Life Insurance Company, Concord, NH,
New Federal Building, Boston, Advisory Panel,
State Archives and Museum, Boston,
Bunker Hill Community College, Boston
Burnham Park Association, Chicago, for "Sculpture Bridge,"
Stoney River Subway Station, Boston, 1985
Front Park, Cambridge, MA 1985
Green Street Station, Boston, 1985,
Forest Hills MBTA subway station, Jamaica Plain, 1985
[illegible] Bridge Over [illegible], Cambridge, MA 1985
[illegible], Facility, Massachusetts [illegible]
Bridgewater, MA.
Southeastern Massachusetts University, Dartmouth, MA 1985
Bunker Hill Community College, Charlestown, MA 1985
Nantasket Beach House, Hull, MA 1985
Olympic Training Center, Upper Peninsula, Michigan, 1984
University of Massachusetts, Amherst, 1985,

DCI

DESIGN COMPETITIONS INTERNATIONAL

131 CLARENDON STREET • BOSTON, MASSACHUSETTS 02116 • TEL. (617) 266-8756

KENNETH W. PAOLINI

SUMMARY STATEMENT OF PROFESSIONAL QUALIFICATIONS RELATIVE TO THE MANAGEMENT OF DESIGN COMPETITIONS IN THE UNITED STATES

Kenneth W. Paolini was educated at the Harvard Graduate School of Design and served on the Faculty of Design at Harvard from 1971 - 1983. He is experienced in land planning, community design and development, and urban planning. He has managed national and international design competitions in the United States since 1983.

BOSTON HARBOR ISLANDS, NATIONAL DESIGN COMPETITION, BOSTON, MASSACHUSETTS
A one stage national design competition for a Master Plan for Spectacle Island, Boston Harbor, as part of the development of new recreational amenities in the urban heart of the City of Boston's Harbor Islands.

NEW ARCHITECTURE BUILDING, NATIONAL DESIGN COMPETITION, ROGER WILLIAMS COLLEGE BRISTOL, RHODE ISLAND
A one stage national design competition for a new [illegible] million dollar Architecture Building for Roger Williams College, Bristol, Rhode Island.

PERFORMING ARTS CENTER, NATIONAL DESIGN COMPETITION, NEWPORT NEWS, VIRGINIA
A two stage national design competition for a 20 million dollar Performing Arts Center for the City of Newport News, Virginia.

COPLEY SQUARE, NATIONAL DESIGN COMPETITION, BOSTON, MASSACHUSETTS
A two stage national design competition for a [illegible] million dollar redesign of Copley Square, Boston. One of America's oldest and most prestigious urban open spaces.

JACOB'S PILLOW MASTER PLAN, NATIONAL DESIGN COMPETITION, BECKET, MASSACHUSETTS
A one stage national design competition for a Master Plan for America's oldest dance company.

PROTOTYPE ELEMENTARY SCHOOL BUILDING, REGIONAL DESIGN COMPETITION, DADE COUNTY, FLORIDA
A one stage regional design competition for an 8 million dollar Prototype Elementary School Building, Dade County Florida. Two design commissions were awarded to the first and second place designers.

MINNESOTA CAPITOL PRECINCT, INTERNATIONAL DESIGN COMPETITION, ST. PAUL, MINNESOTA
A two stage international design competition for an 18 million dollar revitalization and redesign of the Minnesota Capitol Precinct, St. Paul, Minnesota. Under the direction of Governor Rudy Perpich.

LYCEUM FELLOWSHIP COMPETITION
An annual competition for students at various Schools of Architecture in the U.S conducted as an opportunity for students to receive substantial grant awards to study architecture abroad.

Mr. Paolini's responsibilities as a professional competition advisor include all aspects of competition management: (1) analysis of the design needs of the sponsor/client, (2) selection of a theme for the competition, (3) management of publicity and notification of the competition to the design community, (4) scheduling, (5) preparation of the rules and regulations, 6 development of submission requirements for competitors, (7) selection of the jury and (8) review of entry submissions, (9) management of jury reviews, (10) publicity coordination and (11) preparation of publication and exhibits.

Mr. Paolini, Executive Director of Design Competitions International, has served as New England Regional Design Coordinator for the National Endowment for the Arts, Design Arts Program, Washington, DC. In 1983 he established Design Competitions International (DCI) and was previously Founder and Director of Harvard's Community Assistance Program.

In 1983 with the assistance of a grant from the German-Marshall Fund, Mr Paolini travelled throughout Europe and Scandinavia to study the methodology of design competitions. After that experience and with the training received at the National Endowment for the Arts, Design Arts Program, Washington, D.C., Mr. Paolini established Design Competitions International, a professional management organization which focuses on the management of Design Competitions.

1971-83 Mr. Paolini served as a member of the Faculty of Design at the Harvard Graduate School of Design from 1971 through 1983 and was also Founder and Director the Harvard's Community Assistance Program. His responsibilities included: 1) directing and overseeing more than 200 interdisciplinary community development/design projects in the New England region. These projects involved State planning agencies and aiding communities that required talent in the environmental planning (physical, social, and economic) and design fields; and 2) seeking and acquiring funding from Federal and private institutions.

1978-present As Director of Coastal Research and Design, Boston, Massachusetts, Mr. Paolini serves as a professional consultant and actively participates in projects requiring land use planning and urban policy development, especially as they relate to funding and community participation. Through his work experience with various cities and towns, Mr. Paolini developed a unique expertise in coordinating community action and matching available funds with priority community projects. Mr. Paolini raised more than 10 million dollars for community projects from 1978 to 1983.

1972-75 As founder of the NEW ENGLAND REGIONAL FIELD SERVICE PROGRAM, Mr. Paolini was responsible for overseeing the work of organized groups of students in professional programs in six New England schools. Sixty-one projects were developed and completed over a two-year period. Schools involved were the Massachusetts Institute of Technology, University of Massachusetts, the Rhode Island School of Design, Harvard University, Syracuse University, and the University of Maine. Students in programs of law, architecture, sociology, landscape architecture, urban design, and city planning participated in interdisciplinary teams to solve planning, environmental development and projects for communities and state planning agencies. Graduate students in these professional programs worked closely with community groups, under Mr. Paolini's supervision.

1971 Mr. Paolini served as the New England Regional Representative of America the Beautiful Fund, Washington, D.C. As regional coordinator of this program for New England, he was responsible for organization and presentation of proposals to the funding administration. He also participated in choosing appropriate project applicants from the New England area and was solely responsible for coordinating funding.

1972-75 In addition to his work on these programs, Mr. Paolini directed and administered city and regional planning assistance programs as Director of PLANNING APPROACHES FOR COMMUNITY ENVIRONMENTS. (P.A.C.E., Inc., a non-profit, tax exempt corporation Cambridge, Massachusetts.) P.A.C.E. was established to provide environmental educational planning and consulting relevant to community participation in development and growth.

Mr. Paolini served as Executive Director of the Lowell 2000 Corporation, a non-profit organization established to provide technical and educational assistance to community development projects and local government needs in the City of Lowell, Massachusetts.

1969 Mr. Paolini served as a consultant to the Massachusetts Department of Natural Resources, and at this time completed a state-wide analysis of natural areas with unique or outstanding visual quality. This work involved application of computer graphics and technical analysis methods to state-wide resource information in order to develop comprehensive plans.

Education University of Massachusetts, Associate of Applied Science, 1966
University of Georgia, Bachelor Environmental Design, 1969
Harvard University, Masters Degree, Graduate School of Design, 197[illegible]

Honors and Awards Janet Darling Webel Memorial Scholarship for "Outstanding Ability in Design," Harvard Graduate School of Design, 1971.

United States Representative, International Federation of Landscape Architects, 1976.

Harvard University Award Scholarship, Harvard Graduate School of Design, 1972.

Master Plan, Colbert, Georgia - received highest honors from the State of Georgia in the Sears Civil Development Competition for a two-year development project.

National Endowment for the Arts, Washington, D.C., Individual Project Fellowship, ($10,000.00) for development of professional career goals in the field of design/development

BOSTON PUBLIC LIBRARY
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OF THE CITY OF BOSTON
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1852 1878